

---

GREENWICH VILLAGE  
HISTORIC DISTRICT  
DESIGNATION REPORT

---

Volume 1

1969

PLEASE RETURN TO  
LIBRARY  
LANDMARKS PRESERVATION  
COMMISSION

City of New York  
John V. Lindsay, Mayor

Parks, Recreation and  
Cultural Affairs Administration  
August Heckscher, Administrator

Landmarks Preservation Commission  
Harmon H. Goldstone, Chairman

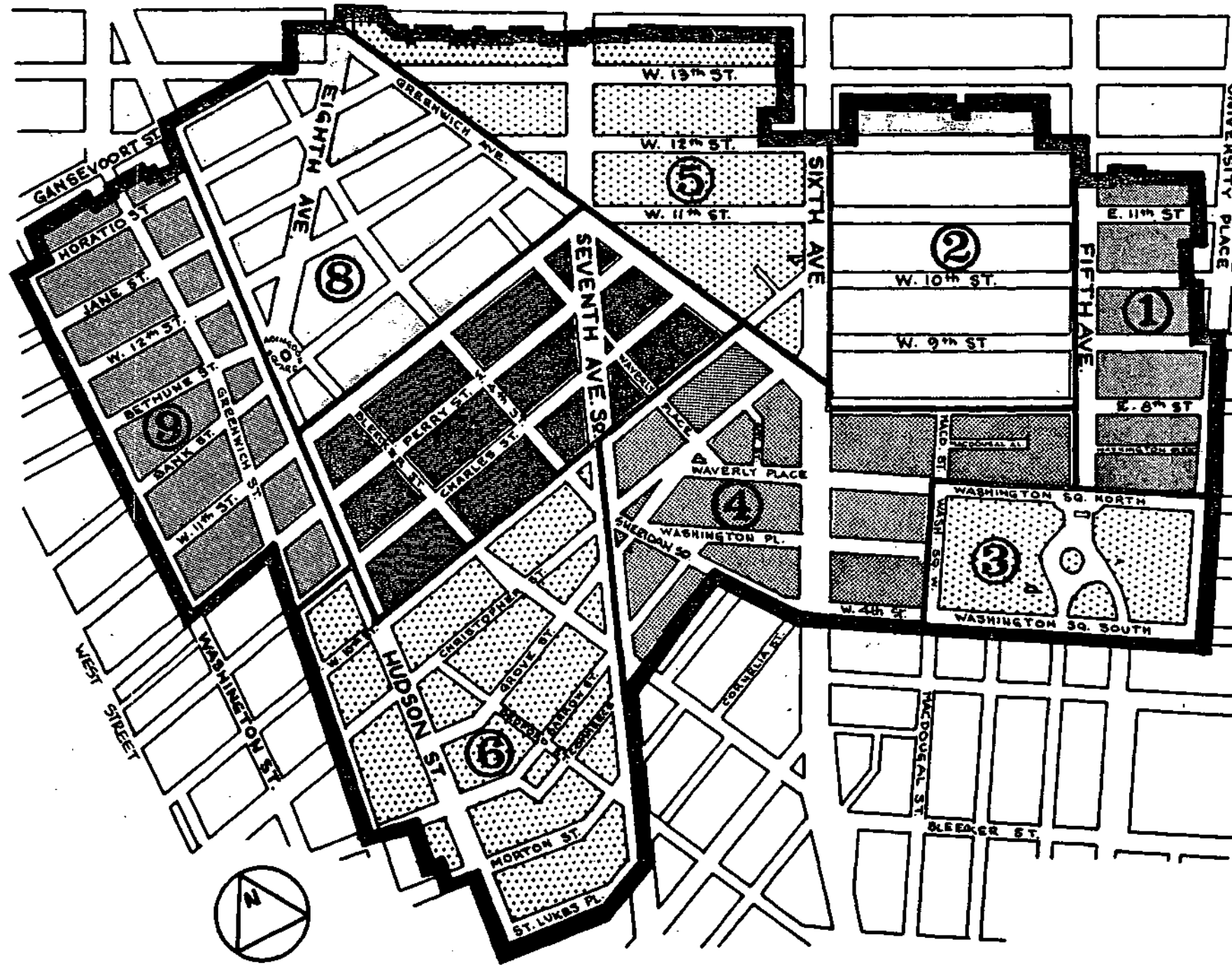
---

GREENWICH VILLAGE  
HISTORIC DISTRICT  
DESIGNATION REPORT

---

Table of Contents

	Page
Map of Contiguous Areas .....	3
Boundaries .....	5
Testimony at Public Hearings .....	7
Purpose of Designation .....	7
Historic Description .....	11
Architectural Importance .....	15
Artistic and Cultural History .....	21
Policies of the Commission .....	25
Documentation and Arrangement .....	29
Description of Buildings	
Area 1 .....	31
Area 2 .....	61
Area 3 .....	103
Area 4 .....	107
Area 5 .....	171
Area 6 .....	203
Area 7 .....	265
Area 8 .....	325
Area 9 .....	371
Findings and Designation .....	417



## GREENWICH VILLAGE HISTORIC DISTRICT MANHATTAN

Numbered Areas relate to the text of the Commission's Designation Report.

For convenience in writing this Report, and solely for this purpose, the Greenwich Village Historic District has been arbitrarily divided into nine contiguous areas. This division into areas has no significance historically, architecturally or otherwise, and has been introduced only for convenience in organizing the material for this Report.

### BOUNDARIES

Landmarks Preservation Commission  
LP-0489

#### GREENWICH VILLAGE HISTORIC DISTRICT, Borough of Manhattan

The property bounded by Washington Square South, West 4th Street, the rear lot lines of the buildings on the south side of Barrow Street from West 4th Street through 27-31 Barrow Street, the southern property line of 289 Bleecker Street, 7th Avenue, Leroy Street, St. Luke's Place, Hudson Street, Morton Street, the rear lot lines of 447 through 451 Hudson Street, a portion of the southern property line of 453 Hudson Street, the rear lot lines of 453 and 455-457 Hudson Street, the western property line of 97 Barrow Street, Barrow Street, Greenwich Street, Perry Street, Washington Street, Horatio Street, the western property line of 83 Horatio Street, the rear lot lines of 83 through 67 Horatio Street, a portion of the eastern property line of 67 Horatio Street, the northern property line of 832-836 Greenwich Street, the northern property line of 827-829 Greenwich Street, the rear lot line and a portion of the eastern property line of 53 Horatio Street, the rear lot lines of 51 through 45 Horatio Street, a portion of the eastern property line of 45 Horatio Street, the northern property line of 639 Hudson Street, Hudson Street, Gansevoort Street, West 13th Street, the rear lot lines of 65 through 73 8th Avenue, the northern property line of 73 8th Avenue, the northern property line of 70-72 8th Avenue, the rear lot lines of 253 through 205 West 13th Street, the northern property line of 42-46 7th Avenue, the northern property line of 41-49 7th Avenue, a line 100 feet north of the front lot lines of 161 through 107 West 13th Street, the eastern property line of 107 West 13th Street, the eastern property line and the rear lot line of 104 West 13th Street, the rear lot line of 106 West 13th Street, the eastern property line of 117 West 12th Street, West 12th Street, the western property line of 71-77 West 12th Street, a line 100 feet north of the front lot lines of 71-77 through 49 West 12th Street, a portion of the eastern property line of 49 West 12th Street, a line 45 feet north of the front lot lines of 47 through 41 West 12th Street, a portion of the western property line of 39 West 12th Street, a line 100 feet north of the front lot lines of 39 through 11 West 12th Street, the eastern property line of 11 West 12th Street, West 12th Street, 5th Avenue, the northern property line of 45 5th Avenue, a portion of the northern property line of 43 5th Avenue, the rear lot lines of 11 through 29 East 11th Street, the eastern property line of 29 East 11th Street, the eastern property lines of 28 East 11th Street and 15-19 East 10th Street, the eastern property lines of 24 East 10th Street and 23 East 9th Street, East 9th Street, University Place and Washington Square East.



### TESTIMONY AT THE PUBLIC HEARINGS

On December 9, 1965 the Landmarks Preservation Commission held a public hearing on the proposed designation of the Greenwich Village Historic District. Forty-one persons spoke in favor of the proposed designation, and twenty-three persons opposed it. The Commission received dozens of letters in support of the proposed designation. These communications indicated that there was substantial backing for the designation from many residents of The Village, including a large number of homeowners.

The Commission held additional public hearings on Greenwich Village on December 21, 1966, February 7, 1967 and February 28, 1967. At these public hearings, the Commission also had before it an alternate proposal to create 18 Historic Districts within the boundaries of the originally proposed Greenwich Village Historic District. At the three additional public hearings, the great majority of the testimony favored the designation of Greenwich Village as a single Historic District. At that time the Commission also received a large number of letters and telegrams favoring the designation of Greenwich Village as a single Historic District.

### PURPOSE OF DESIGNATION

Of the Historic Districts in New York City which have been designated or will be designated, Greenwich Village outranks all others. This supremacy comes from the quality of its architecture, the nature of the artistic life within its boundaries, and the feeling of history that permeates its streets.

The eastern part of Greenwich Village has the open sweep of Washington Square and the splendid vista of Fifth Avenue, with the fine houses adjoining it on either side, while the western part has other fine buildings, roadways with unexpected changes in direction and glimpses of quaint little streets. The Village means something real, tangible and livable to its inhabitants, while to the casual visitor, it represents a chance to look into a world of hidden charm, mystery and ever-changing vistas.

What is exceptional about Greenwich Village is its many tree-lined streets, the human scale of so many of its buildings, and the special architectural qualities of its houses. Because of the nature of its development, there are many homogeneous rows of houses built by investors, designed in the most attractive styles of the periods in which they were constructed. They include fine Federal houses with gabled roofs and dormers, Flemish bond brickwork and exceptionally attractive wrought ironwork. At the next stage of development, the Greek Revival introduced greater height featuring attic windows, rusticated stone basements, splendid doorways and wrought ironwork embellished with castings, utilizing Greek detail. Next came the romantic styles, of which the Italianate was predominant; it introduced the New York "Brownstone," as we know it today. These stately dignified houses, later modified by French influence, were built among the houses of earlier periods, lending great variety and interest.

The exceptionally fine quality of Village architecture together with its special quaintness are found nowhere else in New York. While architectural quality is in evidence everywhere, it is especially prominent in streets such as Washington Square North, with its long row of Greek Revival houses, and on Tenth and Eleventh Streets west

## PURPOSE OF DESIGNATION

of Fifth Avenue. Here an interesting blending of styles sets off "terraces" of Anglo-Italianate houses. Quaintness is especially to be seen in such small streets as Washington Mews, MacDougal Alley and Gay Street. Here, with diminutive houses converted from stables in the Mews and the Alley, and with the fine small houses of artisans and tradesmen in Gay Street, we sense the continuity of life in a given locale, but little changed from the days when they were built. Picturesqueness is evident especially at the corner of Sixth Avenue and West Tenth Street in the silhouette of the old Jefferson Market Courthouse, with its multi-colored Victorian detail, recently converted to use as a library.

Terminal features, so rare at the end of our streets in this City, are found both at the arch on Washington Square, which closes the end of Fifth Avenue, and at the western end of Grove Street, where one comes upon charming little Saint Luke's Chapel.

With the exception of Washington Square, squares in The Village are mostly triangular in shape and small. These include Village, Abingdon and Jackson Squares, as well as Sheridan Square with its adjoining little park, all formed by the intersection of two or more streets. They are open features of this area which increase its attractiveness to many families.

One of the most notable and unusual features, to be found only in Greenwich Village, is the array of handsome studios for artists. These studios scattered at random throughout the area generally display a large "studio-window" at the top floor, often tastefully introduced above the cornice line.

Also characteristic of Greenwich Village, and in a sense unique to the area, is an almost bizarre type of small town house unusual in its architecture, its colors and materials, and in its rooflines. These houses, no two alike, are to be found in the most unexpected places and are usually the result of subsequent remodelings or the application of the talents of Village artists to the exteriors. The small, picturesque apartment house on the east side of Bedford Street, between Grove and Christopher Streets, is an extreme example of this type of house, playful in its concept.

Although not numerous, the exceptionally fine churches within the District lend it an air of great distinction. They range in style from Federal to Gothic Revival and include several of the finest Greek Revival churches in the City. The two splendid Gothic Revival churches on the west side of Fifth Avenue have notable towers and some of the finest detail of their period.

Walking through The Village at any time of day or night and in almost any direction, one is struck by the fact that one is in a part of the City which is very different from any other, remarkable for its old-world charm and outstanding as a great historic area of New York.

It is the summation of these qualities which make it such a memorable district, one which is not merely worthy of preservation but one which must be preserved at all costs.

It is precisely with this object in mind that the New York City Landmarks Preservation Commission has moved to designate this unique area of the City, to check that process of attrition which eats away our best neighborhoods, bit by bit, piece by piece, until we wake up to find that a fine neighborhood has become a second-rate anonymous place. What is this process of attrition but the gradual replacement, house by house, of the good by the bad, of the compatible by the mediocre. The end result is the anonymous city block, the area we pass through without seeing. Where the fine old town house stands proudly today, a mediocre apartment house may stand tomorrow.

Where fine rows of town houses now remain, as a part of our architectural heritage, it is our duty to insure that they are well maintained and, if altered in any way, so altered that they retain the qualities which make them notable.

## PURPOSE OF DESIGNATION

Where groups of houses of different design, but uniform in their use of materials, scale and architectural details exist, the removal or alteration of any building or buildings from such a group would destroy its character. This would seriously affect the fine appearance of the street and perhaps even of the whole neighborhood.

Changes of a practical nature have had to be made, and always will have to be made, to provide well-lighted studios for artists, to change entrances to be near street level and, in some cases, to insure the economic survival of these historic houses. In many cases these changes have been thoughtfully designed and tastefully executed.

Despite the great progress which has been made and the enthusiasm of the residents in restoring and beautifying their properties, The Village is still experiencing the deterioration of its historic character from several causes. One is the demolition of residences for the construction of new buildings which do not conform to the high quality of the surrounding architecture.

One of the worst dangers in The Village has been the defacement of houses by renovations which are often incompatible with surrounding architecture. Among the kinds of renovations which have proven detrimental to the neighborhood, are the use of dissimilar materials in adjacent buildings and the complete rearrangement of windows in such manner that they bear little or no relation to those adjoining. This type of renovation has a depressing effect on real estate values, and although it is often intended as an improvement, it has quite the reverse effect. If such renovations were to continue unrestrained, they would ultimately spoil the special character of this fine neighborhood.

For many years community organizations have, by means of volunteer workers, fought to secure protection for the neighborhood as a whole. The property owners and other residents have always strongly supported a program of designation and preservation. Their familiarity with preservation programs being carried on in other cities has led to the drive to obtain municipal protection for their outstanding area. Community organizations and the Local Planning Board have been in the forefront in urging such action.

## SUMMARY

We should look to the positive aspects of protection because it is here that we will establish the approach which is needed to maintain the quality of the Historic District.

In the last twenty years New York City has lost many of its fine old buildings and attractive blocks of buildings. The purpose of designation is to give an opportunity to City government and the citizens of the City to save from destruction the best of those which are left. There are over one thousand buildings built before the Civil War within the Greenwich Village blocks on which the Commission held its Public Hearings. Under the Landmarks Preservation Law, the City provides a professional staff of architects and historians to cooperate with owners in preserving the authentic character of Historic Districts.

The law is clear that both individual buildings and Historic Districts are to be protected in New York City. Preservation of individual historic buildings is undeniably essential in any preservation program, but groups of fine old buildings in fact preserve entire neighborhoods. The protection of just such areas, as Greenwich Village, was discussed at the time the legislation was passed. The law provides separately for the designation of Historic Districts.

The overriding consideration in creating an Historic District is the protection of an entire outstanding area, and only the creation of an Historic District can halt the piecemeal destruction of such a fine area.

#### PURPOSE OF DESIGNATION

From the totality of Greenwich Village emanates an appearance and even more a spirit and character of Old New York which no single block thereof and no individual Landmark could possible provide. It is this collective emanation which distinguishes an Historic District, and particularly Greenwich Village, from a Landmark and gives it a unique aesthetic and historical value.

## HISTORIC DESCRIPTION

Greenwich Village is one of the oldest sections of Manhattan which was laid out for development in the years following the American Revolution. Today, it contains the greatest concentration of early New York residential architecture to be found anywhere within the five Boroughs of the City.

Unlike Chelsea, Gramercy Park and other small residential islands in Manhattan which have managed to survive from the last century, Greenwich Village is unique because it is the only good-sized residential area which has remained largely intact and where the architecture reflects the continuum of a community. Many old buildings have retained their old uses while others, treasured as architecture, have been preserved to serve new and viable uses. Thus a sashmaker's workshop, a medical dispensary, a malt house, a public livery stable, a fire station, a court house, a grocery or drygoods shop and dozens of other structures, built to serve the early community, are today as much a part of the architectural and historical heritage of The Village as are its many fine town houses, smaller dwellings and churches.

Geographically, Greenwich Village is located midway between the present downtown financial center and the midtown business center of Manhattan. Its traditional boundaries extend from the Hudson River on the west to Fourth Avenue and the Bowery on the east and from Houston Street on the south to Fourteenth Street on the north. These boundaries were officially recognized when the rapidly expanding City, moving northward from lower Manhattan, made Greenwich Village the Ninth and Fifteenth Wards of New York. The Greenwich Village Historic District covers a lesser area as defined by its official boundary map included in this report.

The boundaries of the Greenwich Village Historic District encompass that section within the traditional area which best retains, in physical form, the special character of the community and its architecture of aesthetic interest. The distinctive quality of this Historic District, in addition to the significance of its architecture and of its cultural life, may be attributed to several factors, including the fact that it retains much of its original, irregular street pattern, laid out on a diagonal to the axis of the Commissioners' grid plan of 1807-11 which was adopted for the rest of the City. Despite the presence of contemporary structures among the old, a large proportion of the old remains to give physical cohesiveness to the District and to capture the flavor of Manhattan's past. "It has," as Henry James once said, "a kind of established repose. . . a riper, richer, more honorable look. . . the look of having had something of a history".

## HISTORY

Greenwich Village as an historical site can be traced back to Indian days when it was called Sappokanican, and through its Dutch period, when it yielded profitable tobacco harvests for Wouter Van Twiller, second Director-General of New Netherland, whose farm was located here. In its English period, it was first named Greenwich and contained the country seats of well-to-do colonists, the most prominent among them being Sir Peter Warren. After the Revolution, through the period of development of the early Republic, it housed large numbers of prosperous, respectable tradesmen as it gained sufficient inhabitants to become known as a village. In its early village days, prosperous merchants and bankers built summer homes here, later living here all year-round to escape the noise and bustle of commerce downtown.

## HISTORIC DESCRIPTION

### 1790-1860

By the Seventeen-nineties the country estates in the area had been sold to or inherited by well-to-do citizens of the young Republic. These new owners hired surveyors to lay out their streets and to plot their lands for development. In general, the streets followed one another in an orderly fashion, taking their direction from already-established well traveled routes, namely, Skinner Road (now Christopher Street), Greenwich Lane (now Greenwich Avenue), and Greenwich Street. Bends in the street pattern and extreme variation in block sizes and shapes, which contribute so much to the picturesqueness of The Village today, resulted from adherence to owners' existing property lines.

A village of sufficient size had developed to warrant the establishment in 1812 of a public meat market, called Greenwich Market, on Christopher Street between Greenwich and Washington Streets, near the Hudson River. Through the Eighteen-twenties, the City was closing the gap between itself and Greenwich. It was that portion of The Village west of Sixth Avenue (Avenue of the Americas), which was the primary area of development. Small houses, built singly or in groups of threes and fours, lined the streets and were occupied primarily by weavers, craftsmen and suppliers to the building trades, sailmakers, carters, butchers and shopkeepers whose business premises were conveniently located only a few blocks away along the Hudson. Thereafter, development took place everywhere within The Village boundaries. Construction of the Jefferson Market at the junction of Greenwich and Sixth Avenues led to the growth of Sixth Avenue in the Eighteen-thirties as the shopping and municipal center. To the east of it lay the prime residential neighborhood of the City in which stately town houses were erected, as the old families migrated northward from their traditional places of abode in lower Manhattan. A succession of yellow fever and cholera epidemics, in the first part of the Nineteenth Century, did much to stimulate this northward migration. By the end of the Eighteen-fifties few lots in The Village remained unimproved.

### 1860-1900

Unlike the villages of Bloomingdale and Harlem, Greenwich Village was saved from becoming an indistinguishable part of the metropolis for two reasons. The first was that its early street pattern blocked the through north-south avenues of traffic, thus detaching it from the rest of the City which swept past it to the east. Secondly, many of its early families held on to their houses tenaciously for generations, forming a sizable residential nucleus of permanence. The north side of Washington Square, and the area along Fifth Avenue, never quite lost its fashionable character and is still a most desirable place to live.

However, The Village as originally bounded, because of its size and location in Manhattan, could not escape physical change indefinitely. While its central core remained basically intact, its eastern and northern boundaries gave way to commercial development after the Civil War; its southern area, below Washington Square, was lost to tenements which were built between 1880 and 1900, and its western boundary was also seriously invaded by commerce, with loft buildings followed by light industry and warehouses.

### 1900-WORLD WAR I

The central core of The Village was saved from deterioration by a renaissance which began even before World War I. At first, the area was discovered by the young intelligentsia, many of whom were later destined to earn international recognition for achievements in the arts and literature. They were young journalists, artists and professional people of moderate means who found in The Village attractive, inexpensive city dwellings and quarters they could afford to live and work in. They were followed, as early as 1915, by small realtors who,

## HISTORIC DESCRIPTION

in turn, found it profitable to buy up groups of Nineteenth Century houses and to remodel the interiors as multiple dwellings.

In 1916, these realtors joined with the residents in a successful appeal to the City's Zoning Commission to set apart the central blocks of The Village for residential use, thereby establishing their concern for the future of the area and halting further erosion of its boundaries.

### 1918-WORLD WAR II

At the close of World War I, the physical isolation of Greenwich Village from the main traffic routes of the City was lost forever by the opening of the West Side subway and of Seventh Avenue South, below Greenwich Avenue. This avenue was cut through the heart of the community. The results can be seen in The Village today.

On the one hand, Seventh Avenue South, almost fifty years after its completion, is flanked by the scars it created: exposed party-walls of bisected buildings and tiny triangular plots of land too small for residential use and generally ignored.

On the other hand, increased accessibility to The Village was a significant factor in arousing new interest in this historic section of the City and in stimulating the reclamation of its buildings on a large scale. Narrow winding streets, half-hidden courts and back alleys were explored anew, and, as the supply of available houses diminished, stables, small factories and even tenements were remodeled and improved for modern residential use.

On the whole, the reclamation efforts were aesthetically pleasing because the fronts of buildings, when altered at all, were usually kept in character and scale with their neighbors, thus preserving the distinctive quality of the area. At the same time, this reclamation process was accompanied by an increase in real estate values.

From about 1900 to 1930, the restoration of small buildings was supplemented by the construction of elevator buildings offering luxury apartments, as one realtor advertised, to "those who respond to the flavor and appeal of the 'Village' with its nearness to everywhere and everything." These high structures, erected mainly along Fifth Avenue and at street intersections, did not conform in height to the earlier structures of The Village, but their facades were often designed in Georgian, Federal or other classical styles in an effort to blend them with the existing architecture of the District.

The completion of a second subway system and the southern extension of Sixth Avenue (from Carmine Street), at the close of the Nineteen-twenties, turned the Village into one of the most accessible sections of Manhattan. Since it had also been rejuvenated as a desirable residential area, the community was destined for still further change in the hit or miss demolition of small buildings to make way for the construction of high-rise apartments, which were often incompatible with their surroundings, resulting in the ultimate loss of its historic character. This danger was merely postponed by the financial crash of 1929 and the subsequent curtailment of building operations and by World War II.

### RECENT DEVELOPMENTS

In the Nineteen-fifties, Greenwich Village residents joined in a united effort to preserve the distinctive character of their community. Their first objective was to submit to the New York City Planning Commission a proposed special amendment to the old 1916 zoning ordinance which would further regulate the height and bulk of structures in The Village. This amendment, approved by the City, went into effect in 1960 and was incorporated in the new City-wide zoning regulations which finally took effect in 1962. At the same

### HISTORIC DESCRIPTION

time, a campaign was initiated to have The Village protected under the proposed Landmarks Preservation Law. Ten thousand residents signed the petition supporting such proposed legislation.

Greenwich Village is today experiencing the deterioration of its treasured assets. This stems from the ignorance of building owners in matters of preservation and particularly from developers. The defacing of fine old facades with materials which are out of character, the removal of ornamental features, such as lintels, cornices and ironwork, the destruction of doorways and other forms of damage threaten the aesthetic and historical continuity and value of the community. Such piecemeal changes threaten these values almost as much as the construction of new apartment houses and other buildings, many of which are visually inappropriate to their surroundings. By designating as an Historic District that portion of Greenwich Village which best retains the character of the old community, the Commission seeks to provide this safeguard which will benefit the whole City as well as the community.



### ARCHITECTURAL IMPORTANCE

Greenwich Village is the only surviving section of Manhattan where one can see the major architectural styles of the early City displayed, side by side, ranging from the most naive to the most sophisticated versions. They have been interpreted by the builder-architect, in every price range, from the most modest structure to the most aristocratic town house. Nowhere in Greater New York is a larger concentration of buildings to be found, covering every decade from 1800 to the Civil War. The Historic American Buildings Survey (now a part of the National Park Service), in making a study of early architecture in New York during the Nineteen-thirties, selected more buildings from Greenwich Village, for their notable design features and historical significance, than from any other section of the City.

The principal architectural styles of Greenwich Village, represented by the largest number of buildings in the District, are the Federal, Greek Revival, Italianate, French Second Empire, Neo-Grec and Queen Anne. The streets offer a delightful mixture of these styles, while within each style can be found a pleasing variety of designs. Yet there is visual harmony here, achieved through the uniform rows of builder-constructed town houses, the predominantly low building heights, and the use of materials such as brick and brownstone, the symmetrical placement of windows and other qualities which have, in this neighborhood, the authentic flavor of the periods represented.

The architecture of The Village represents an interesting cross-section of styles. It was influenced by economics, availability of materials, and the capabilities of local craftsmen and builders. Originally it was a modest neighborhood of craftsmen and tradespeople, expanded by successive waves of migrations from downtown. These migrations to the north were precipitated by the various epidemics which successively swept the City in the early part of the Nineteenth Century. Many wood structures were hastily erected to house these people, and banks and other businesses invaded the area at the same time. Few of these early buildings remain, due to their impermanent nature, however many brick town houses were being built at the same time and do survive; consequently, Greenwich Village has the finest cross-section of Federal houses extant in the City.

In reviewing the successive series of architectural styles, beginning with the Federal architecture of the new Republic, we have next, the Greek Revival, followed by the Italianate and, later, the French Second Empire and the Neo-Grec. Later styles, such as the Queen Anne and the new classicism of the early Nineteen-hundreds brought with them the advent of the apartment house and ever increasing numbers of commercial and industrial buildings, principally in the western part of The Village and along the Avenues. A radical planning concept, such as cutting through Seventh Avenue, below Greenwich Avenue when the subway was built, also had its effect on the environment.

For every recognizable architectural style we see in The Village there are other transitional buildings which bridged the gaps between styles, borrowing a little from both the preceding and the new. These transitional buildings are an interesting manifestation of the architectural development of any community.

A study of the transfer of properties in The Village indicates the breaking up of farms and country seats and the subdivision of these properties by the heirs in the first decades of the Nineteenth Century. By the late Eighteen-twenties, speculators were already developing some of these properties. Later speculators were often builders or businessmen who associated themselves with men connected with various

## ARCHITECTURAL IMPORTANCE

branches of the building trades, to help them with their developments. Sometimes these developers began as simple carpenters or masons, emerging at a later date, in the listings of City directories, as builders or even as architects. Rows of houses were being built, three or more in number, and by the Eighteen-forties, filling as much as half a block. The professional architect appeared on the scene in the late Eighteen-forties, with James Renwick, Jr. and a few others, such as Edmund Hurry. By the Eighteen-fifties some houses were being designed by architects. As a result of the formation of the American Institute of Architects, in 1857, it became quite usual for property owners to call upon architects to design their houses.

A brief analysis of the principal styles of architecture to be found in The Village, giving their outstanding characteristics, follows in chronological order:

### FEDERAL 1790-1835\*

After the Revolution the elegant Federal architecture of the new Republic superceded the heavy, rich architecture of the Georgian colonial period. A new simplification of form and detail was in evidence, an expression of American political independence and of the newly achieved freedom of design.

The urban house of the Federal period was generally two stories high with basement and had an attic story under the roof lighted by dormer windows. When located on a corner site, the gable end was fully exposed and often had a central arched window flanked by chimneys and, if roof clearance permitted, two small quadrant windows. Built in Flemish bond brickwork above a stone basement, which was often rusticated, the house was approached by a relatively low stoop. When there was an areaway outside the basement, a short flight of steps led to a door below the stoop. Wrought iron handrailings at stoops and an areaway or yard railing were usually much in evidence. Many corner houses had shops on their narrow ends and side entrances, without stoops, at street level.

Many of these houses had a sizeable rear yard with small stable, set away from the house. This feature is generally lost today. A few houses were later bridged across to the stable and the whole rear portion was often built up to the height of the house. The windows were invariably double-hung, and were muntined with six panes of glass set in wood muntins in the upper sash and six in the lower sash. Stone paneled lintels, paneled and with blocks at ends and often at center, surmounted both windows and doorways. The roof cornice was invariably classical with simple boxed gutter. It was often elaborated by the addition of a molding, triglyphs, and modillions or dentils. All cornices were returned to the walls in full profile at their ends, resulting in the shortening of the fascia board below so that it left the brickwork exposed at each end.

Federal details, often executed by superior craftsmen, gave these houses that particular quality of excellence which we associate with them. The wrought ironwork at the stoops and the exquisite doorways with their leaded glass have never been equalled. The handrailings at the stoops were simple straightforward examples of good wrought iron construction with vertical spindles and simple top and bottom rails. Some of these had curvilinear designs beneath the handrails. The ornament, where funds permitted, was lavished on the square openwork newel posts with their elaborate designs and their tops crowned by pineapples carried on scrolls, the symbol of hospitality. The areaway or yard railings were generally simple and straightforward designs similar to those of the handrailings at the stoops.

\*Note: Dates given in the Architectural Importance section are only approximations of the duration of the style in The Village.

## ARCHITECTURAL IMPORTANCE

The beautiful Federal doorway achieved an almost standardized design, a hallmark of respectability in its day. The door enframement itself was simple in the extreme, with brick reveals at the sides and stone lintel above, designed with end and center blocks simply paneled or enriched with ornament. The wood entrance door was usually eight-paneled with leaded sidelights and transom above. The sidelights were often flanked by engaged columns with half columns in the corners. The transom bar which was blocked forward above the side columns was richly molded. The transom above it was almost invariably surrounded, top and sides, by an egg and dart molding. A type of Federal doorway, harking back to Georgian antecedents, included an arched fanlight rather than a rectangular transom.

## GREEK REVIVAL 1828-1848

The Greek Revival was a movement of national importance, which spread from the eastern seaboard into the westernmost reaches of Ohio and Indiana. It found its inspiration in the Greek struggle for independence and in the writings of Byron, coming to us via England with the publication of Stuart and Revett's Antiquities of Athens. It introduced the temple form and an array of classical details emphasizing broad flat surfaces and millwork, in the production of which steam machinery largely replaced the work of the individual craftsman. The Greek Revival was introduced into New York later than it was in other cities.

The urban house was generally three stories high above a high basement. These houses were approached by stoops, under which the traditional entrance to the basement was located. Roofs were either shallow pitched gables or they sloped from front to back. The long brick side walls were often stepped down from front to rear, following the pitch of the roof. In most cases, where the top story was a low attic, small and low windows were set just below the cornice in a deepened fascia board, or in the wall. Wrought iron railings, embellished with castings, were much in evidence as handrailings for stoops and as railings at areaways. The outer doorways were usually framed by stone or wood pilasters supporting full entablatures. The double-hung windows, with delicate muntins, were usually six over six panes of glass in the sash, while parlor windows if extended to the floor were six over nine. Window lintels of stone had diminutive stone cornices, or cap moldings, at the top in the finer houses and were flush in the simpler houses. The roof cornice was generally of wood with boxed gutter, with or without moldings, and a handsome row of dentils set above a wood fascia board. As in the Federal house, the cornice was returned to the wall at the ends, thus shortening the fascia board below it. Brickwork was executed in running bond above a rusticated stone basement and was generally separated from it by a broad flat band course of stone. Where stores were introduced at ground floor in corner houses, the entrance leading to the upper floors, as in the Federal house, was often placed in the long side at ground level, with the store filling the width of the narrow, front end.

The details of the Greek Revival house offered the builder the opportunity of introducing some very refined ornament, examples of which were to be found in the architectural handbooks of the day. Wrought iron railings were designed to receive Greek fret castings along the lower edge and a band of curvilinear design often decorated the handrailings of the stoops just below the top of the railing. Newel posts were of cast iron and, in some cases, surrounded by volute or swirl of the railing itself and were often set on high stone bases. The front door, with one, two, or usually four vertical panels, had flanking sidelights and glazed transom above. Delicate pilasters frame the sidelights supporting a transom bar, which was plain or decorated with wreaths or a low pediment with anthemion acroteria. This anthemion motif was also set in door panels, top and bottom, and in cast iron between the upright spindles of the handrailings of the stoop. The Greek fret motif in cast iron was often used along the bottom of handrailings on stoops and areaway railings. Certain doorways had frames

## ARCHITECTURAL IMPORTANCE

with "ears" at the tops and slightly battered or sloping sidepieces, and these door frames were often surmounted by a cornice. Greek Revival design and ornament followed widely accepted formulas, readily understood by local builders and amply illustrated in handbooks. This produced a high degree of uniformity and a general excellence of construction.

### GOTHIC REVIVAL 1840-1865

Following the long reign of the classical styles, the Georgian (colonial), Federal and Greek Revival, a wave of Romanticism swept the country at mid-century, inaugurating a new series of revival revival styles. This reaction against the formality and restrictions of classical design introduced the Gothic, the Italianate and a host of lesser styles which are also referred to as Revival styles.

The Gothic Revival has but little representation in The Village, with the exception of churches. It was generally executed in brownstone or brick with brownstone trim and employed Gothic ornament usually derived from the English Perpendicular style.

### ITALIANATE 1850-1865

The Italianate, or round-arched style, came to us from Italy, via England. The urban house was still restricted in its expression by the limitations of the plan, with windows symmetrically arranged as before, and the entrance doorway set to one side due to the location of stairs and corridor. Where a brownstone veneer was applied to the front this house was the prototype of the famous New York "Brownstone", a building type destined to last well into the Eighteen-eighties, although modified by subsequent styles. These houses generally rose to a height of four stories, set on high basements, and were approached by wide, high stoops leading up to an entry with double doors. The basement door beneath the stoop was approached from the areaway. Roofs were pitched from front to back, with a very low pitch, and here, for the first time, cornices were generally carried along the sides of corner houses at the same level as those on the fronts.

There is one particular version of this style employing the so-called "English basement", in which the house is entered almost at street level. This is referred to as the Anglo-Italianate style. It is a very practical scheme which obviates the use of the high stoop and, as designed, with rusticated basement or first floor, was extremely elegant and urbane. Just above this first floor, the full length parlor floor windows of the second floor were often designed to open on a balcony with cast iron railing, extending the width of the house.

The windows of the Italianate house were often framed in stone, with cornices above the frames. Double-hung sash was retained but modified to look like casements. This was done by running a heavy muntin vertically through the center of both upper and lower sash, grooved in the center to simulate the meeting of the casements. Light horizontal muntins then divided the upper and lower sash further, so that there were generally four panes of glass over four. Basement windows were generally round-arched, and windows at the upper floors square-headed. However, in certain of the more costly houses segmental or round-arched windows were also used at the upper floors.

The doorways of these houses first introduced the double door without sidelights, but generally retained the glazed transom above. These doors often had arched panels and were surrounded with rope moldings. The outer doorway generally consisted of paneled stone pilasters, with console brackets at their tops, carrying a segmental-arched pediment which generally crowned the round arch of the masonry opening.

The roof cornice became, for the first time, a heavy and imposing feature of the house. It was generally carried on brackets, single or

## ARCHITECTURAL IMPORTANCE

paired, which extended down onto the wood or iron fascia leaving spaces between, which were paneled. These cornices were usually embellished with moldings.

Interesting details include the ironwork which, by this time, had become almost entirely cast iron. Handrailings at the stoop area-way railings and even the railings at the full length parlor floor French windows employed a casting which had a repetitive unit of verticals curved both at top and bottom where it met the rails. Variations on this theme are often encountered, but this ironwork was amazingly uniform in its production. The stair newels became massive iron castings and, where many-sided, consisted of vertical castings bolted together. In some cases cast iron balusters were used for the handrailings of the stoops with a broad handrail on top.

### FRENCH SECOND EMPIRE 1860-1875

With the advent of the Civil War, new fortunes were being made and wealthy property owners vied with each other in attempting to reflect the glories of the Paris of Napoleon III, as created by Baron Haussmann.

In New York, these houses were so nearly similar to the Italianate town houses that we need only mention the salient differences. Probably the most notable feature was the addition of the mansard roof at the top floor. This was a steep roof, usually of slate, permitting ample headroom for the attic story. These roofs invariably had dormer windows with flat or segmental-arched heads. It should be pointed out that, although the mansard roof was typical of the French style house, the majority of urban houses retained beneath it the front walls of brownstone crowned by a cornice. Windows, although framed in stone, were very often segmental-arched and had plate glass sash, or at most, a slender vertical mullion in the center of each sash. The paneling of the front doors became richer, with small horizontal panels at knob height, and was often thickened at the base of the door to provide a kick plate. Frosted plate glass, etched with various patterns, began to appear in the upper panels of these doors which were surrounded by an array of rich moldings. The outer doorway consisted of stone pilasters, consoles and segmental top arch or pediment, often quite similar to the Italianate. The ironwork was an enriched and more ornamental version of the Italianate, often using the basic underlying verticals with arched tops and bottoms.

The Neo-Grec style, 1865-1880, is a later version of the French Second Empire style. Ornament was much simplified with single-line incised cuttings in the stone. Triglyphs and acroteria or "ears" on pediments were in evidence but also much simplified. Stone band courses in the brickwork introduced a new element of horizontality. It was an attempt to use a modified Greek ornament for decoration while retaining the basic lines of the French style.

Stores were often introduced at ground floor level and were supported on square cast iron columns, which, from the street, looked like pilasters. Larger areas of plate glass were commercially available at this time, and show windows were often set alongside of the entrance doors leading to upper floors.

### STYLES OF A LATER PERIOD

In addition to the basic styles discussed herein, which include a large percentage of the houses in The Village, there were several others of lesser import which emerged after 1880.

The Queen Anne style, 1880-1893, also known as the "Free Classic", was basically a brick design concept using an abundance of terra cotta ornament. Windows were generally plate glass and double-hung, with the upper sash filled with a multiplicity of small square window panes separated by muntins. The ornament was classic and the ironwork generally of wrought iron in curvilinear design. Asymmetry was the hallmark of many of these houses and features such as bay windows and

## ARCHITECTURAL IMPORTANCE

elaborate cornices with broken pediments surmounting them were much in evidence. Most of these houses were architect-designed, while their Italianate predecessors, following an architect-designed prototype, which soon became the property of builders, used the designs again and again with modifications of their own.

The Romanesque Revival, 1880-1893, was a style much influenced by the work of the architect Henry Hobson Richardson of Boston. It was an all-masonry concept as far as urban buildings were concerned and utilized rough-faced stonework or brick trimmed with stone. Where spans were great, as at main entrances, arches were invariably used; they were also used for window openings which were usually trimmed with a cornice band beyond the radial brick or stone arch. These cornice bands were often carried across horizontally, from window to window at arch spring level with unifying effect.

An earlier round-arched phase of this style developed simultaneously with the Italianate and had, as its main characteristic, brick corbeling at the eaves of the roof or at the parapet.

Classicism of the Eclectic Period, 1893-1915, was a result of the World's Columbian Exposition of 1893 in Chicago, when American architecture underwent a classical Renaissance. It was inspired by the classic colonnades and buildings of the Fair and inaugurated the Age of Eclecticism wherein architects, for the first time, attempted to be archaeologically correct in their use of the classical orders (columns) and of ornament. This movement was made possible by the great number of books on architecture which were by then becoming available, forming the libraries which architects considered such an indispensable part of their office operations. Increased travel facilities and various fellowships and grants for study abroad were also contributing factors.

Urban houses blossomed forth with entrance porticos supported on columns, and with elaborate sheetmetal cornices displaying a wealth of moldings, modillions, dentils, swags and other classical motifs. This new architecture was particularly popular with apartment house builders and made use of many new materials such as Roman brick (long, slender bricks) and terra cotta ornament. It was quite usual in these buildings to execute first floors in stone and upper floors in brick trimmed with terra cotta.

## SUMMARY

The architecture of The Village represents an unusual cross-section of all the styles discussed above and includes a smattering of good contemporary buildings. The quality of many of the buildings in Greenwich Village is truly outstanding and the District, as a whole, is architecturally distinguished. No matter from which side one enters Greenwich Village, one becomes aware of a singularly attractive quality. This is the result of having retained an outstanding neighborhood relatively intact. The Village, like other parts of the City, has felt the inroads of commerce and industry, but most of these latter-day structures serve a useful purpose within the community. Where they are not compatible with their surroundings, they could almost all be improved and made to harmonize architecturally by their owners, should they so desire.

District designation brings with it a new spirit of constructive planning by the community and of responsibility for its future.

## ARTISTIC AND CULTURAL HISTORY

It is fitting that Greenwich Village, base for the Provincetown Players and now famous for its "Off Broadway" productions, should also have been the home of William Dunlap (1766-1839), "Father of the American Theatre". Dunlap was given this title because he was the first American who attempted to earn a living by writing for the stage. Despite his poverty, which forced him to eke out his living by painting, he continued to produce plays and the historical works for which he is best remembered. These include his History of the American Theatre (1832), History of the Rise and Progress of the Arts of Design in the United States (1834) and The History of the State of New York, part of which was published posthumously. In 1832 he rented a house on the east side of Sixth Avenue between Washington Place and Waverly Place (old No. 64), now a parking lot, and in 1835 he moved to No. 35 Greenwich Avenue.

One of the earliest literary celebrities who lived in The Village was Tom Paine (1737-1809), author of Common Sense and The Rights of Man. He was often referred to as "The Infidel" and was not understood by many of the petty bourgeois who surrounded him. He died in The Village in 1809.

Probably the most romantic and tragic figure in the American literary world of the first half of the Nineteenth Century was Edgar Allan Poe (1809-1849). In February of 1837 Poe arrived in New York and took up his residence at the corner of Sixth Avenue and Waverly Place with his wife Virginia and his mother-in-law, Mrs. Clemm. By the spring of that year they had already moved to 113-1/2 Carmine Street where he wrote The Narrative of Arthur Gordon Pym, The Murders in the Rue Morgue and The Gold Bug. This house was located across the street from St. John's Graveyard, a melancholy setting, which must have appealed to his romantic nature. Another move, to West Third Street, produced The Raven and brought to its author the fame he deserved. In April of 1846 he moved away from Greenwich Village for the last time.

Henry Jarvis Raymond, who lived at No. 12 West Ninth Street in the Eighteen-sixties, was a founder and the first editor of The New York Times and the first editor of Harper's Magazine, serving later as Lieutenant Governor of the State of New York and then as Congressman.

Although The Village of the first half of the Nineteenth Century was the home of noted artists and authors, they generally lived separate lives and met primarily in the salons of their more fortunate confrères. It was at that time primarily a neighborhood of small tradesmen and, in the environs of Fifth Avenue, of prosperous merchants and professionals.

Ann Charlotte Lynch (Botta), who came to The Village in 1845, took up residence at No. 116 Waverly Place and established one of those notable literary salons which brought together many writers including Edgar Allan Poe, William Cullen Bryant, Fitz-Greene Halleck, Horace Greeley, Margaret Fuller, R. H. Stoddard, and Bayard Taylor. Another notable salon which attracted many Village writers was that of the talented but retiring magazine editor, Evert Augustus Duyckinck, at No. 20 Clinton Place (just outside the Historic District).

Richard Watson Gilder, editor of the Century magazine was another host who gathered about him many of the foremost literary and artistic figures of the day. He lived at No. 13 East Eighth Street, in the Eighteen-eighties, in a house which is no longer standing.

These literary coteries, and others of lesser note, gave the artists and authors the opportunity, so essential to the creative,

## ARTISTIC AND CULTURAL HISTORY

artistic temperament, of exchanging ideas with their fellows. However, the element of exclusiveness was inherent in the very nature of this type of entertainment. As so many of the artists were poor, unknown, and virtually alone in the City, they needed a public gathering place to which free access might be had by all.

Henry Wysham Lanier, in his book Greenwich Village Today and Yesterday, tells us of the emergence of just such a place in 1857. When we consider the part played by the popular restaurant or bar patronized by the literati of The Village today, we are fascinated to learn of these early beginnings as described by Lanier. He tells us that "just after the financial panic of 1857 . . . the first organized Bohemian group of New York took shape in a cellar bierstube under the Broadway pavement." This was none other than Charlie Pfaff's saloon at No. 653 Broadway, a few doors above Bleecker Street. Here, under the rule of Ada Clare, queen of this group of notables, were to be found as frequent visitors, Walt Whitman, John Burroughs, Bayard Taylor, W.W. Stedman, G. A. Sala, John Swinton and Henry Clapp.

Henry James (1843-1916) was born on the site of No. 27 Washington Place. He lived in Greenwich Village until 1856, with various trips to Europe intervening; nonetheless, these early impressions were well recorded in his later writings. A Small Boy and Others, which he described as an autobiographical essay, brings back the very essence of those early days in The Village in a way that few others have been able to do. His novel Washington Square used the house of his grandmother, Mrs. Elizabeth Walsh (No. 18 Washington Square North) at which he was a frequent visitor, as its physical setting, a first-hand impression treasured from his youth.

Mark Twain also lived in The Village in the so-called "Mark Twain House" at 21 Fifth Avenue. A prolific writer, who often chose the American scene as his theme, he was equally renowned as a raconteur and public speaker and was constantly in demand as an outstanding leader in the literary world. Ida M. Tarbell, the crusading muckraker of her day, did much to improve the City and awaken the public from its apathy regarding social conditions. Randolph Bourne, liberal and social theorist, was another Village resident and contributed much to intellectual standards. Theodore Dreiser lived with his sister in "Rhineland Gardens" at one period of his career, where they were often visited by their brother, Paul Dresser, music publisher and beloved bon vivant. Dreiser's themes ran deep in the American life-stream and gave a care-free nation food for thought and self-appraisal. Edna St. Vincent Millay once lived in the smallest house in The Village, 75½ Bedford Street. Gentle poet, her loving nature made itself felt to her generation, enriching their lives through its beauty. Carl Van Doren, historian and author, was no less celebrated than is Mark Van Doren, the poet, and both of them lived in The Village at various periods of their lives.

The Tenth Street Studio Building provided studios for many artists (described under No. 51 West Tenth Street) and was a great center of artistic creativity. The atelier of the noted architect, Richard Morris Hunt, was also located here in the Eighteen-fifties, where he trained many of the foremost architects of the next generation.

Most exclusive of the artists' clubs was the Tile Club, 58½ West Tenth Street, which occupied the rear premises of the house at No. 58 in the Eighteen-eighties. Originally a retreat for artists who wished to paint tiles, it later became a center of artistic activity as a meeting place. Abbey, Smith, White, Saint-Gaudens, Reinhart, Chase, Vedder, Millet, Sarony and many others were constant visitors and it was representative of the best artistic talent of the day. The house was later acquired by D. Maitland Armstrong, artist, clubman, and author of Day Before Yesterday, an interesting memoir.

Among artists who lived and worked in The Village were such early notables as Albert Pinkham Ryder, remembered for the ghostly subjects he chose for his paintings; Eastman Johnson, genre painter and portraitist; and William Merritt Chase, who worked in the Tenth Street Studio Building, where he painted his famous "Carmencita". Other early



## ARTISTIC AND CULTURAL HISTORY

painters who lived or worked in the Studio Building included the Hudson River School painters, Albert Bierstadt, Frederick E. Church, Sanford R. Gifford, and John F. Kensett. The scholarly John La Farge also worked there and executed many of the paintings which were destined to have such an influence on American art. His world-famed stained glass brought to him recognition by the French government, with the coveted Legion of Honor.

Among the American impressionists, Ernest Lawson and Robert Henri both lived in The Village, as did William Glackens, one of the early proponents of "The Ashcan School". John Sloan and Edward Hopper were also noted residents.

Many sculptors of note made The Village their home. One of the earliest was John Rogers, whose small family groups, expressing simple domestic themes, found such favor with the general public and are now having a revival of interest. Augustus Saint-Gaudens and A. Sterling Calder both worked in the Tenth Street Studio Building. Saint-Gaudens introduced a new and highly individualized classic style, utilizing stylized drapery for effect. Calder belonged to a family which can boast three generations of sculptors, unusual in this field of endeavor. In the classical vein, the work of Daniel Chester French was imposing and dignified and, like Saint-Gaudens, he executed a great many commissions. Also a classicist, but influenced more by the French Beaux Arts tradition, was Frederick MacMonnies, a man who sought the contemporary mode of expression of his day. Paulanship, a younger man, attempted to establish a new classicism more in character with contemporary architecture and the spirit of his time. Jo Davidson, who spent so many years in Paris, was one of the giants of the sculptors' world and created a new, impressionist art form which was destined to influence a generation of sculptors. Gaston Lachaise, William Zorach and Oronzio Maldarelli were Davidson's contemporaries. Working in a contemporary vein, they achieved international renown.

Gertrude Vanderbilt Whitney's connection with The Village is particularly well known, largely because of her establishment of the Whitney Museum, originally located on West Eighth Street. Quite aside from her talents as a sculptress, her influence as an educator, bringing to the average citizen a new awareness of what was best in contemporary art, was one of her finest contributions.

Many other celebrities, too numerous to mention in this brief summary of artistic and literary achievement, made their mark in The Village and drew sustenance from its congenial atmosphere. The artist today continues to make his own contribution to the contemporary world. He fancies that he is just as free of all tradition and all that preceded him, as did the artist of the Nineteen-twenties, yet this very spirit of independence is the hallmark of The Village which continues today as a vital, living tradition.

### POLICIES OF THE COMMISSION

In a speech at a meeting of the Greenwich Village Association in May 1966, Geoffrey Platt, Chairman of the Landmarks Preservation Commission, outlined the policies of the Commission. He said that the question had been raised as to what the creation of the Greenwich Village Historic District would mean over a long period of, perhaps, twenty five years. The Chairman made the following statement.

- "1. The Commission hopes to help preserve and maintain the many fine buildings in the Greenwich Village area that today create the atmosphere here.
- "2. In Greenwich Village there are a certain number of old buildings that have somewhat deteriorated over the years. During the next twenty-five years it is our hope that these old buildings will be restored to their original appearance.
- "3. During the same twenty-five years, there will be new buildings built in Greenwich Village, and the Commission hopes that these buildings will be well designed so that they can enhance the charm of the community. It is important that the new buildings in an Historic District are built on the site of the less distinguished buildings within the District. Progress in an Historic District should mean that the best of the past is preserved and that new buildings built there will enhance those which are already there.

"Throughout the United States there are a number of Historic Districts. There is a reason for the creation of these districts. They have been created to keep the fine old buildings, of which a city is proud, and to help the economy of the city. What works in other cities will also work in New York City. Aside from the obvious economic advantage in preserving Historic Districts, we believe that the residents of such districts enjoy a better way of life. The testimony of dozens of witnesses before our Commission supports this view as do the many letters we have received.

"How will the Landmarks Commission handle the administration of an Historic District? We have had several months of experience in Brooklyn Heights, and a good pattern is being established there. The most important thing for the Commission is to have the opportunity to talk with owners. New Yorkers are proud of their neighborhoods and are anxious to do things which will help their communities. We have pointed out to different owners on the Heights various changes which will help their buildings. I wish to emphasize that the law does not permit the Landmarks Preservation Commission to ask owners to make any alterations. The Commission only exercises its powers for the review of plans where an owner proposes to alter or add to his building.

"The Commission has been working very closely with civic groups in Brooklyn Heights. This will be the pattern all over the City. The leaders and the citizens of the Greenwich Village community have goals for their community, and the Commission will try to be of service in achieving these goals.

"Owners of buildings in the Brooklyn Heights Historic District have come to us in connection with changes for their buildings. The Commission approves these changes, and it is anxious to see these buildings efficiently used by their owners. There is no intention on our part to freeze an Historic District in its exact form on the date of its designation."

## POLICIES OF THE COMMISSION

It should be added that the Commission's policies, here expressed, have been successfully applied in the Brooklyn Heights Historic District in the more than two years since this policy statement was first made. Nine other Historic Districts have been designated by the Landmarks Preservation Commission in the last two years, and the Commission's policies have also been applied in these nine Districts.

Returning to the Chairman's statement, he continued: "The following are some guide lines which will help owners and architects in making their plans for alterations to the various kinds of buildings found within an Historic District:

- "1. For the buildings that are more than 100 years old, and for other buildings which are architecturally outstanding, the Commission is anxious that the proposed alterations maintain the details that give these buildings architectural distinction. Architects and owners should try to preserve the original features, including significant architectural details, and the materials used on the fronts of these buildings.
- "2. For more recent buildings which are less distinguished architecturally, the Commission will review - for example - the materials an owner proposes to use in his alterations and any additional windows or new doors he may want to put on the front of the building. The relationship to adjacent buildings will also be considered. This will be with regard to color and texture of materials, and proportion and placement of openings as they relate to neighboring buildings.

"The Commission will be anxious to strengthen the character of the Historic District. Quite often new materials are selected for the front of a building which are inappropriate and do not harmonize with existing buildings. Appropriate materials need cost no more than inappropriate materials. We visualize alterations which will improve entire block fronts and the general appearance of the community.

- "3. In the case of an Old Law Tenement, an owner may come to the Commission with extensive alterations which he proposes to make. Some of the facades of Old Law Tenements have strong architectural character and interesting sculptured details. The Commission will explore with these owners whether or not these fronts may be saved. We will cooperate with them in working out any necessary re-arrangement of windows or doors. Sometimes it will not be possible to maintain the existing details of the fronts of Old Law Tenements. In these cases the Commission will explore with the owners alternatives that are compatible with the adjoining buildings on the block.

"Certain Old Law Tenements have no strong architectural features today. In some cases, they once did, but these details have been lost. When these buildings are altered, the Commission will be concerned about the materials that are used, the doors, the window openings and the maintenance of good architectural proportions.

"The Commission will be anxious that the proposed alterations will be financially successful so that the Historic District remains a prosperous place. We are pleased whenever an owner wishes to spend money on his property. We believe that money wisely spent within the District will greatly improve the City.

"In Greenwich Village there are some warehouses and garages, other commercial or industrial buildings and other less distinguished buildings.

## POLICIES OF THE COMMISSION

Some owners may wish to replace these buildings. That is an initial determination for each individual owner. Once an owner reaches such a decision, the Commission will cooperate fully with him in accordance with the provisions of the Law.

"Here are guide lines which will help the architect of new buildings in an Historic District. The architect should take into account his surroundings, including the adjoining buildings and those across the street and along the entire block front. The new building should relate well to its neighbors in terms of materials that are used, the architectural proportions, the size and shape of the windows and the details on the front of the building, such as the exterior lighting and other features. Essentially the most successful new design in an Historic District will be the simplest. The architects should avoid the use of too many different materials and the creation of bizarre effects.

"The owner of a piece of land may want to reproduce - in a new building - a traditional Nineteenth Century design. In such a case, the Commission will cooperate fully with any owner who makes such a choice. To be successful these reproductions have to be very skillfully designed. A badly executed traditional design compares very unfavorably with an original Nineteenth Century building. Once again the Commission will be concerned with the quality of the architectural details."

It should be added that, since this policy statement was made, the Landmarks Commission has approved a major new building in the Brooklyn Heights Historic District. This building is now being constructed by the Watchtower Bible and Tract Society (the Jehovah's Witnesses). The design of this new building is completely modern. The Landmarks Commission and the community have welcomed this outstanding new building which was designed by a leading modern architect and which, by the nature of its design, fits in well with its Nineteenth Century neighbors in the Historic District.

## DOCUMENTATION AND ARRANGEMENT

This report has been written to describe an area of the City which is architecturally and historically notable and is also known as a center of outstanding artists and authors. It is hoped that this Report will prove educational and informative to property owners. It has been compiled with great care, describing The Village building by building. The following notes should prove informative to the reader.

Historical Documentation. The documentation of each building has been based on primary research sources, mainly official records of the City of New York. These have been supplemented by special collections of original manuscripts, maps, City directories, genealogical sources, newspapers, pamphlets, and published histories of the City and of certain buildings or institutions, in the collections of such institutions as the Municipal Library, The New York Public Library, The New-York Historical Society, the Museum of the City of New York, and the Avery Architectural Library of Columbia University. Municipal records, drawn upon heavily, which have been of great assistance in establishing the historical documentation of buildings, include:

- A. Conveyance and mortgage records, survey and estate maps, and tract reports (Office of the Register).
- B. Tax assessment records of the late Eighteenth and the Nineteenth centuries (Municipal Archives and Record Center).
- C. Building and alteration plans, violation indices, building and alteration dockets -- all after 1866 (Department of Buildings).
- D. City survey maps and cessions books (Topographical Bureau, Office of the Borough President of Manhattan).
- E. Court records (Surrogate's Court and the County Clerk's Office).
- F. Minutes of the Common Council of the City of New York.

The intensive staff work on Greenwich Village was begun in January 1963 and continued up to the adoption of this Report. The major documentation on Greenwich Village is now recorded in thirteen volumes of typewritten information and several file drawers. It includes a virtually complete photographic record of the buildings surveyed between 1963 and the summer of 1968.

Areas. For convenience in writing this Report, and solely for this purpose, the Greenwich Village Historic District has been arbitrarily divided into nine contiguous areas. This division into areas has no significance historically, architecturally or otherwise, and has been introduced only for convenience in organizing the material for this Report. Within each area, the named streets and the avenues have been arranged alphabetically, while the numbered streets have been entered under East or West in numerical sequence, within each area.

Walking The Village. The Report has been written in such manner that one can walk The Village readily. Generally speaking, one goes up the east side of an avenue (or north-south street) and down the west side. Streets running generally east and west are walked by going west along the south side of the block, and by returning eastward along the north.

Avenues. For brevity in this Report the "Avenue of the Americas" shall be referred to in the text as "Sixth Avenue." "Seventh Avenue," south of Greenwich Avenue, is known as "Seventh Avenue South."

## DOCUMENTATION AND ARRANGEMENT

Architectural Features. Such features have been described for a given building where they are considered to be the outstanding features of the building. These include doorways, windows, roof cornices, stoops, basements, and iron railings, etc., stressing the qualities which make them notable.

Floors (or Stories). Many houses have had their front stoops removed and now have their principal entrances in the former basement. Where this occurs, the basement then becomes the first floor, numbering upward accordingly. Traditionally the first, or parlor floor, is above the basement and at the head of the stoop. Where stoops remain in place, the floors are still numbered upward from this level. English basements are entered at or close to street level and are always the first floors.

Windows. For convenience in writing the Report, double-hung windows are often referred to as "muntined," that is, they have the conventional small wooden bars separating the panes of glass in both the upper and lower sash. Depending on the number of panes, they may be described as six over six and six over nine, or as a single vertical muntin running up the center of the window sash. Where there is one pane of glass, the window is described as "plate glass." Some windows, especially those of Gothic churches, are referred to as "mullioned." A mullion is a heavy stone bar, generally vertical, which separates windows or, more usually, the panes within a large window.

Lost to The Village. Another feature of the Greenwich Village Report consists of a description of fine buildings which once stood on the site of present-day buildings.

In recent years, change in a fine urban neighborhood has often been a process of attrition, in that notable architecture is often razed to make way for buildings which generally have been less notable. The destruction of outstanding buildings hurts the character of an entire neighborhood. The designation of an Historic District will tend to prevent the needless loss of additional fine architecture and to control future alterations and construction.

To maintain and improve an area of historic buildings, the area should include buildings near the notable architecture. This will insure protection of the quality and character of the entire neighborhood. Each piece of property should play a role in improving the quality of an historic area. New construction should raise the quality of the neighborhood.

Thus, in designating this Historic District, we include in our Report an indication of what New York has already lost and the present buildings on these sites.

Our purpose is to halt the process of attrition. If allowed to continue unchecked, the attrition would eventually erode away the remaining fine buildings, destroying forever an historic area.

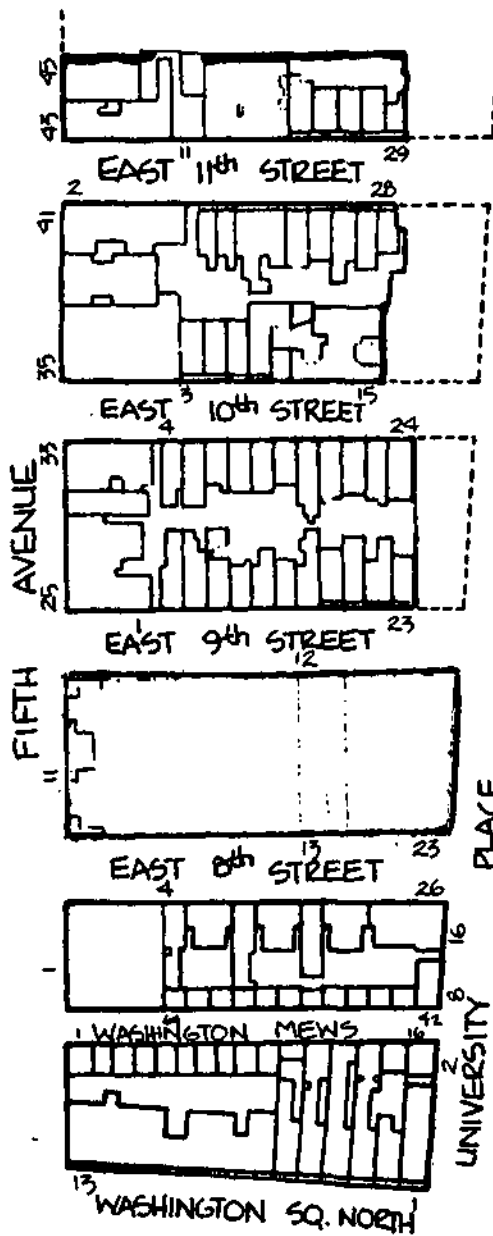
It should be noted that the great preponderance of notable architecture, which remains to us today in an historic area, forms the basis for designation of any District. However, thoughtless owners or builders, if left uncontrolled, might ultimately spread out and engulf a fine District. This would be an irreparable loss to the City.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 1



**AREA 1**



EAST EIGHTH STREET (Between Fifth Avenue & University Place)

Looking into this street one notes the great disparity in the sizes of the buildings. Low apartments of uniform appearance line the south side of the block, with the exception of a very high structure at Fifth Avenue which was built as a hotel in the Nineteen-twenties. The entire north side of the block has been taken over by two modern apartment houses, The Brevoort, at the Fifth Avenue end, and the higher Brevoort East filling the remainder of the block.

It is interesting to note that the low apartment houses along the south side of the block are remodeled in a uniform style of architecture. If any part of this row were removed or altered, it would destroy something which, in its picturesqueness, might be described as unique to The Village. In this row two extensively remodeled town houses remain, and their upper floors are the only indication of the original appearance of the block. Juxtaposed as they are, they lend diversity to the apartment row and an awareness of the type of house which was remodeled to produce it.

One of New York's best hotels and many fine city residences were swept away to make way for the two enormous apartment houses which occupy the entire north side of East Eighth Street, literally filling the block. They are not designed to harmonize with their neighbors, in scale, detail or use of materials. A cursory look at the relatively harmonious apartment house of the Nineteen-twenties, which line Fifth Avenue, might have given the architect at least a clue as to how he might have achieved some degree of harmony when designing these buildings.

Until a public body takes a hand in controlling the design of these large structures, Greenwich Village, and most of the fine buildings which make it what it is, will be swept away by structures which make no attempt even to harmonize with the attractive buildings in the area.

The present East and West Eighth Street between Broadway and Sixth Avenue was officially named Clinton Place in 1842, after DeWitt Clinton. However, prior to and concurrently with this designation it was also known simply as Eighth Street (no East or West). To add to the confusion, the house numbering of Eighth Street began with No. 1 at Sixth Avenue and ran eastward, while their Clinton Place numbering started with No. 1 at Broadway and ran westward.

EAST EIGHTH STREET South Side (Betw. Fifth Ave. & University Pl.)

This block front is notable for its uniformity and unusual quality as remodeled in 1916 in a Germanic version of Mediterranean styles. The development of the block began when its owner, Sailors' Snug Harbor, leased the land to individuals who built the houses on it in the early Eighteen-thirties. New York University is the present lessee.

#2 This corner site is occupied by the hotel, One Fifth Avenue (described under No. 1 Fifth Avenue), built in 1926.

#4 No. 4 is an exception to the remainder of the block both in having been erected in 1836 and in its present appearance. It was modernized by eliminating the stoop and is unusual in that the ground floor bookstore is entered at street level and is kept low enough to permit the introduction of another store at mezzanine floor level. This lower part of the facade is unified by fluted cast iron columns, remainders of a previous remodeling, capped by a band course running the entire width of the house. This rough-stuccoed house is now five stories high and surmounted by a bracketed cornice of the Neo-Grec period.

No. 4 was built for Robert B. Atterbury as his residence. At Nos. 4 and 6 in the early Eighteen-fifties, Madame Frederick Reichard conducted a boarding school for young ladies. In the late Eighteen-fifties, No. 4 became the residence of Edward N. Tailer, Jr., an importer, and his bride Agnes Suffern, whose wedding had been performed at her home, No. 11 Washington Square North. As her father's stable, built at No. 64 Washington Mews in 1833, backed up onto No. 4 East Eighth Street, the family's residential property extended northward from Washington Square two blocks to Eighth Street.

EAST EIGHTH STREET South Side (Betw. Fifth Ave. & University Pl.)

#6-26

The remainder of the block was developed in 1834 and 1835. Each house was erected for a different person, except Nos. 6 and 8 which were built for John T. Gilchrist, a commission merchant and senior member of a family firm. Apparently his buildings were erected for investment purposes, as his own home was further down the street. Connected with this block for most of the century was the mercantile Gillilan family. At house No. 20 in the year of its erection, 1834, Edward Gillilan was its inhabitant (though not the lessee of the land). Not until 1855 was the lease obtained by Edward H. Gillilan, a New York City merchant. Although he later moved to London, he and his family continued to renew the lease, and made alterations to No. 20 in 1898. The artist, Mary Turlay Robinson, lived at No. 8 in the early Nineteen-twenties.

No. 10, built in 1835 for John Johnston, blends with its neighbors both because of its height and because its brick facade has been painted. It has a basement shop beneath a high store which is reached by a flight of entrance steps within the building line. The tall doorway and store are unified by a sheetmetal cornice with egg and dart molding running the width of the building. On the top floor a low studio window has been cut through the cornice to one side and sits well below it. Parts of the original cornice remain so that we still see the ornate supporting brackets above the one remaining top floor double-hung window.

Nos. 6 and 8 and Nos. 12 to 26, including the house at the corner of University Place, were remodeled in 1916 for conversion into apartments by the owner, Sailors' Snug Harbor, after expiration of the twenty-one year leases. Maynicke & Franke were the architects, with Victor Fox in charge. Entrance to these houses, most of which are five stories high, is now from street level. As a row, their new light-colored smooth-stuccoed facades represent a Germanic version of Mediterranean styles and have a basically symmetrical appearance with interesting variants.

No. 16, the pivotal center of the long row, has a new street level store, above which is a group of three round-arched casement windows. These first two floors are dignified by an unusual two-story pilaster remaining at one side of the building and reminiscent of Roman fasces, surmounted by an eagle. The three upper floors have conventional window spacing, but the first of these floors has windows with blind arches which serve as a transition. Iron railings, suggesting balconies but below window level, ornament these arched windows and the central window at the top floor. This top central window is given added emphasis by a cornice surmounted by a tall triangular ornament in low relief set against the otherwise unadorned, level parapet at the top of the building.

Nos. 6-8, 12-14, 18-20, 22-24, and No. 26 display rhythms of variants that enliven the facade superimposed upon this block in 1916. On either side of its pivotal center, No. 16, most of the houses are paired, each pair having a central six-story stair tower containing the entrance door (with a blind arch) to serve the building on each side. The pairs on either side of No. 16 have steeply pitched, overhanging roofs, and of these four, the roofs of Nos. 14 and 18 are interrupted by an arched studio window reminiscent of the Art Nouveau style, while Nos. 12 and 20 have studio skylights. Each of the pair to the west of No. 16 has a tripartite arched window at street level and at the second floor, a group of three windows with ornamental blind arches. Each of the pair east of No. 16 (Nos. 18 and 20) has on its upper floors a triple window surmounted by a three-centered blind arch, while at street level there is a group of three windows with blind arches. The next pair to the east (Nos. 22 and 24) have for their theme, on each floor, a group of three windows, which are segmental-arched, except at the fourth floor, where they are round-arched. Each house acts as a transition to its adjoining neighbor. Thus No. 22 has the same steeply pitched, skylighted roof as No. 20, while the top floor of No. 24 has a tripartite square-headed double-hung window with steeply pitched hood and level parapet at the top. No. 26, its neighbor to the east, at the corner of University Place, has the same level parapet at the top and a small hood over some of the top floor windows. This corner building has retained the customary spacing for its double-hung muntined windows, thus echoing No. 16. At the western end of this group (toward Fifth Avenue), the pair Nos. 6 and 8 have, above their fourth and fifth floors respectively, the same steeply pitched roofs with studio skylights of the

EAST EIGHTH STREET South Side (Betw. Fifth Ave. & University Pl.)#6-26  
cont.

type mentioned. At street level they have a wide, arched window. This pair, and the two houses at the other end, have variously shaped, colored decorative tile plaques embedded in their exterior walls. Throughout this row of houses, most of the arches and many of the square-headed lintels are emphasized by being of natural-colored brick as contrasted with the bare stucco walls.

This picturesque group of buildings is of a type unique to Greenwich Village.

EAST EIGHTH STREET North Side (Betw. Fifth Ave. & University Pl.)

"The Brevoort" (No. 11 Fifth Avenue) and its eastern portion, the "Brevoort East," date from 1953 and 1965 respectively and form one apartment house filling the entire block. It is all built of light-colored brick, with a height ranging from twelve to fourteen stories above the sidewalk, with a series of setbacks at high level on the Fifth Avenue end, and a large high-rise mass near University Place.

On this site there once stood four exceptionally handsome and well proportioned Greek Revival town houses, Nos. 9 to 15 East Eighth Street. A photograph taken early in this century shows that the center two houses, Nos. 11 and 13, shared a beautiful entrance portico flanked by slender fluted Ionic columns. Richard Watson Gilder, editor of Century magazine and leading literary host, made his home at No. 13 from 1888 to 1909.

EAST NINTH STREET (Between Fifth Avenue & University Place).

Here a strong contrast is presented. The entire south side of the street filled by an enormous superblock apartment house faces, to the north, a fine row of Greek Revival town houses retaining much of its low-lying scale and charm. This row is dramatically accented at the ends of the block by tall apartment houses which are designed to blend with it.

This row of houses on the north side of the street has a fine sense of scale. The windows diminish in size as they ascend, terminating at the attic floor with low windows set the full depth of the fascia. This, together with the roof cornice, unifies the row architecturally except for a few houses at the eastern end. (The adjoining corner at University Place, is outside the Historic District.)

Before the block-long apartment house was finished along the south side of the street, a row of four-story houses once stood here. These have all been swept away without leaving even a single reminder of the original appearance of the block. This gigantic double apartment house, with its windows stressing the horizontal, is a brash intruder lacking the features which might retain any kinship whatsoever with its handsome neighbors across the street. Obviously no design controls were exercised here, and the result is a building which in every way defies its surroundings.

EAST NINTH STREET South Side (Betw. Fifth Ave. & University Pl.)

#20

This entire city block is filled by "The Brevoort," with entrance, at No. 11 Fifth Avenue, and its eastern portion, the "Brevoort East," with entrance at No. 20 East Ninth Street. This double apartment house has been described under Fifth Avenue and under East Eighth Street.

EAST NINTH STREET North Side (Betw. Fifth Ave. & University Pl.)

The north side of this street, with its row of town houses, still retains a domestic quality and the Greek Revival elegance of an earlier century. Most of these town houses are relatively unchanged.

#1

A thirteen-story brick apartment house, built in 1921 (described under No. 25 Fifth Avenue) occupies this corner site.

#3-13

This attractive brick row of six Greek Revival houses was all built about the same time. Henry Suydam, a merchant, erected four of

EAST NINTH STREET North Side (Betw. Fifth Ave. & University Pl.)#3-13  
cont.

them as investments, Nos. 7 and 11 in 1837-38, and Nos. 5 and 13 in 1840-41. Likewise, No. 3 was built in 1840-41 as an investment for Robert H. McCurdy, senior partner of a dry goods firm, whose home was on Fifth Avenue, near Tenth Street. No. 9 was erected in 1837-38 by the builder, I. Greene Pearson.

No. 3 is outstanding in that it still has all its original Greek Revival ironwork for its stoop and areaway railings. Low, fluted Doric columnar pedestals, at the foot of the handrails, presumably once had wrought iron basket newels on them. No. 9 has its original wrought iron areaway railing, while No. 11 had added the new Italianate ironwork that became fashionable in the Eighteen-fifties. At No. 7 may be seen an unusual Greek Revival window-railing with strigil motif and cast iron rosettes beneath, perhaps the prototype for the entire row.

All these houses retain their double-hung muntined sash and floor-length drawing room windows. The flat window lintels at No. 9 are flush while those at Nos. 3, 5 and 13 have delicate little cornices. The deep fascia of the almost continuous roof cornice was cut out to receive the attic windows. This feature with handsome dentiled taenia band, separating architrave from frieze, extends the entire length of the row. Basement entrances replace the stoops at Nos. 5, 7, 9 and 13, while Nos. 3 and 5 retain their rusticated brownstone basements virtually unaltered. The stoops and doorways at Nos. 3 and 11, with two unfluted Doric columns supporting handsome entablatures, are the originals. The inner wood doorway of No. 3 is the original, but the door is new.

The elegance of this row in its overall planning can be reconstructed by picturing its original stoops, ironwork, newels and continuous attic cornice.

#15

This brick house of 1844-45, built for Edward Carey, was considerably remodeled in the Nineteen-twenties after its top floor had already been raised. This top floor has an attractive central iron balcony, and the sill has been cut down to provide a French door opening onto it. The cornice has been completely removed, and the front wall carried up to form a stone-capped parapet. The rusticated basement entrance is handsomely enframed with a heavy molding interrupted by a keystone, which comes forward to carry the cornice over the doorway.

#17

No. 17 was built in 1844 for Mrs. Elisha Wells. It was remodeled in the style of the Eighteen-fifties, when the top floor received its bracketed and modillioned cornice. The basement entrance, like so many others, was introduced in the early Twentieth Century. The simple muntined windows, lintels and floor-length drawing room windows add dignity to this high facade. Nan Lurie, the artist, resided here in 1938.

#19

No. 19, a Greek Revival house built in 1843, has been remodeled to include a store as well as a street level entrance. Small, wrought iron flower box carriers, at each windowsill, suggest an alteration of the Nineteen-twenties, as does the removal of the cornice, creating a stuccoed brick parapet or upward extension of the front wall. This house had been built for Luke Holmes. The painter, Sue Fuller, lived here during World War II.

#21

This six-story brick apartment house retains the feeling of a luxurious private home. Originally it was a town house, built in 1842 on an unusually wide lot (30 ft.). It has an interesting arrangement of windows in that the two left-hand windows are set closer to each other than to the right-hand one. Its elegant front with shutters, modillioned cornice, and store front at first floor level are typical of 1928 when this house was remodeled. The architect, Dwight James Baum, also added a story with brick parapet and a penthouse which is set back. The second floor windows, without shutters, have elegant curved iron balconies and stone keystones in the splayed brick lintels. The store window, with muntins and dentiled lintel above, is complemented by the doors on each side which have molding frames crowned by a handsome cornice.

Aquila G. Stout built this wide house for his own residence in 1842. It was three stories high, with basement. He was a hardware merchant, and according to a letter written by a surviving partner, his skill in

EAST NINTH STREET North Side (Betw. Fifth Ave. & University Pl.)

#21 cont. finance brought continued success to the firm. He left the business in 1846, when he was elected president of the Eagle Fire Insurance Co. Among other houses built for investment by Mr. Stout were the adjoining No. 23 East Ninth Street in 1843, No. 16 East Eighth Street in 1834, and Nos. 22 and 24 East Tenth Street in 1844.

#23 This brick house, built in 1843 for Aquila G. Stout, mentioned above, retains its handsome yet simple Greek Revival cornice, small attic windows, and floor-length parlor windows. It appears to have been remodeled twice, once in the Nineteen-twenties when wood case-ment windows and iron flower box holders were installed. The base-ment entrance was evidently installed at this time when the stoop was removed. Earlier, the basement stonework had been painted and a narrow horizontal window added at eye level. Glass jalousies were installed in the little square windows of the fourth floor without removing the flower boxes.

EAST TENTH STREET (Between Fifth Avenue & University Place)

Diversity is the outstanding feature of this street. This diver-sity is to be found primarily in the wide range of architectural styles of the buildings, which are generally low and residential in character. At the Fifth Avenue end of the street, both the south and north sides are terminated by high apartment houses. (The eastern end, at University Place, is outside the Historic District.)

The street provides a capsule history of residential urban archi-tecture of most of the Nineteenth Century. On the south side, Greek Revival town houses with studios predominate, interspersed with an occasional Italianate or Gothic Revival house. The Gothic is a style rarely encountered in The Village.

On the north side, two adjoining examples of East Indian archi-tecture are unique to the City. They give the street an exotic quality emphasized by a richly carved bay window. At the eastern end of the District is an ornate six-story apartment house built at the turn of the century. Despite its monumental row of pilasters extending up three stories, this apartment house retains kinship with its smaller residential neighbors, through the size and spacing of its windows, its use of materials, and its details.

Time has dealt kindly with this street retaining, except for minor alterations, most of its salient features. Its wide range of periods and styles harmonize remarkably well with each other, and here their very diversity lends it a highly individual character. There are no buildings here, even including the high apartment houses on Fifth Avenue, which do not complement each other and which are not the best expressions of the widely diverse periods in which they were built.

EAST TENTH STREET South Side (Betw. University Pl. & Fifth Ave.)

#24 This very attractive three-story brick house of 1844, built in the late Greek Revival style, has suffered only minor modifications during the years. The outer doorway is one of the finest of the Greek Revival period, with handsome pilasters surmounted by a full entabla-ture. The inner doorway, with rope molding surrounding it, represents a modernization of the Eighteen-fifties. The graciously wide stoop has beside it the original iron areaway railing, with Greek fret motif along the base. Windows, including those of the attic story, retain muntined sash. At both upper stories, the window lintels retain their diminutive Greek Revival cornices. Shutters have been added, and the basement has been smooth-stuccoed.

This house and No. 22, adjoining, were built in 1844 as invest-ments by Aquila G. Stout who lived on East Ninth Street. This charm-ing house (No. 24) was the residence of Jacob S. Carpenter, a broker, in the Eighteen-fifties.

#22 Originally, this brick house was one of a pair, with No. 24, when both were built in 1844 for Aquila G. Stout. The alignment of window-sills at the second and third floor levels bears mute testimony to this

EAST TENTH STREET South Side (Betw. University Pl. & Fifth Ave.)#22  
cont.

affinity. The third story has been raised from attic to full height and a fourth floor added, with a late Nineteenth Century bracketed roof cornice. On the right hand, at each floor, the original windows were removed to make way for the triple windows seen today. These wide windows, with their elongated paneled lintels, were probably installed after the turn of the century. The one on the first floor, for which the lintel alone remains, was removed to make way for the large window which begins at basement level, installed in the Nineteen-forties. The original ironwork of the stoop is gone, and the arched masonry stringers, at each side, are modifications of the originals.

#20

This transitional house, built in 1846, has a doorway which is more classical in the Italian Renaissance tradition than it is in the Greek Revival, as may be seen by the reveals of the entablature, reflecting the width of the pilasters below. The stepped, paneled wingwalls flanking the stairs are, however, survivals from the Greek Revival and presumably had elaborate iron railings in lieu of the pipe rails we see today. The casement windows place this building closer to the later Romantic tradition, as do the lintels which once had heavy cornices returned at the ends. These have been shaved off flush leaving only the returns of the cornice visible in profile at the ends. The handsome modillioned roof cornice is the original. The rusticated stone basement sets off the brickwork above to good advantage. The house was built as the residence of Edwin Bergh.

#18

Here the superb doorway signalizes what once was one of the finest Gothic Revival town houses in The Village, before it was changed. Every window originally had a stone label molding for a lintel. These have been shaved off flush but the stonework is still visible in the brickwork despite the paint. The doorway with original stoop is exceptionally fine. It has clustered ribs for uprights, supporting a four-centered-arch lintel stone. In the spandrels of this stone are carved trefoils and other Gothic ornament. It is crowned by a simple cornice. This low arch is echoed by the arch in the elaborate inner doorway. The cast iron areaway and stoop railings belong to this period but are of oblong design with rounded ends and are more Italianate in feeling. The windows above the front door have been reduced in size and at the fourth floor completely bricked up, but originally they resembled those to the right of them. The cornice with its modillions is more Classic than Gothic but it also belongs to the period. The house was built in 1847 for Abner Weyman, a retired merchant, but soon became the home of George L. Walker, a commission merchant.

#16

The Pen and Brush Club owns this imposing town house which was built in 1848 for Abraham Bininger, a grocer, as his own home. It reflects, in its detail, some of the influence of the incoming Italianate style. This may be seen in the cast iron railing of the stoop and areaway, rusticated basement, casement windows, and the use of stucco simulating brownstone. The front doorway is basically Greek Revival, although the introduction of a three-centered arch beneath the entablature indicates Italianate influence, as do the doors with round-arched door panels surrounded by a handsome rope molding.

#8-14

These four dignified Greek Revival town houses of brick were built in the same style and with uniform cornice line. Nos. 8 and 10 were built in 1842 as investments by William H. Russell, an importer, who lived at No. 9 East Tenth Street. They were preceded in 1839 by Nos. 12 and 14, erected by Joseph Depew, who, as a builder, may have erected all four houses. He sold No. 14 to Jacob B. Herrick, a merchant, who made his home there. No. 10 soon became the home of Benjamin J. Howland, a commission merchant.

Nos. 12 and 14 retain their original pilastered doorways with palmetto capitals, graciously wide stoops, and original iron handrailings. At No. 10 the upper part of the doorway was saved by converting it to a window, when the heavily rusticated arched basement entrance was added. The original cornice for these four houses is interrupted only at No. 12 where a parapet, surmounted by stone urns, was added in the Nineteen-twenties. Studio windows have taken the place of the small square attic windows at Nos. 10 and 12; the original attic windows remain at Nos. 8 and 14.

EAST TENTH STREET South Side (Betw. University Pl. & Fifth Ave.)#8-14  
cont.

Studio floors, with skylights, have been added at Nos. 8 and 14.

The remodeling of No. 8 has been performed with maximum respect for the old house; the attic windows and cornice have been retained and a big north-light studio window added above the cornice, sloping back like a roof, to make it as unobtrusive as possible. The basement entrance is likewise unobtrusive, and flower boxes at the sills of the long first floor windows tend further to diminish the visual importance of what lies below this level.

#6

This brick Greek Revival house, built in 1847-48 for William Chadwick, retains its attractive muntined double-hung windows with flush stone lintels at the middle floors. Small windows, originally at the top, have now been replaced by high steel casements, and the cornice has been removed so that the front wall could be carried up to a parapet with metal railing. Set back behind this railing is a penthouse addition. At the time the stoop was altered, to provide a direct basement entrance, the old front doorway was retained and is now reached by a new iron stair rising from one side. The original doorway, complete with paneled pilasters and entablature above, remains. The basement is rusticated. It was built for William Chadwick, and soon became of the home of Ann Van Wagenen.

#4

Among the very few Gothic Revival town houses extant in The Village, this remodeled brick house still bears evidence of its original design of 1848. It probably was once similar to No. 18 on this same street, but the stoop has been removed and a basement entrance introduced after the turn of the century. The prominent label moldings above the windows have been flattened and shorn of their original profiles. The attic windows, once square as at No. 18, have been raised and cut through the molding and the fascia board. Proof of this rests in the vestigial remains of the "ears" of the former label moldings at mid-height of the raised windows. This house was built for Peter Remsen's estate and was the home of John F. Butterworth, a merchant, in the Eighteen-fifties.

#2

A fifteen-story brick apartment house built in 1923 (described under No. 33 Fifth Avenue) occupies the corner site.

EAST TENTH STREET North Side (Betw. Fifth Ave. & University Pl.)

#1

This fifteen-story New York University residence hall (described under No. 35 Fifth Avenue) was built in 1925 and occupies the corner site.

#3 &amp; 5

These two very handsome brick town houses display a fine use of materials and a simple restraint of expression. They were designed as a pair in 1890 by George E. Harney in the Romanesque tradition for Eva Johnston Coe and Martha R. Townsend. They are entered just above street level, and their doors and windows share a common stone lintel which extends the entire width of the two houses. Above this stone band course are two attractive metal bay windows of slightly different design, both crowned with simple corbel-like cornices. At third floor windowsill level a horizontal molded stone band course runs through both houses. Above this, simple windows pierce the wall at third and fourth floors. The house is unified at the top by a simple cornice with brick fascia below. The fifth floor additions are fairly unobtrusive and of later date. Number 5 was the residence for many years of Mr. and Mrs. Henry E. Coe (Eva Johnston). Mrs. Coe was a sister of Mrs. Robert W. deForest. Both were grand-daughters of John Johnston of No. 7 Washington Square North.

#7

This very interesting town house is probably the only residence in New York displaying East Indian decorative detail. It was repeated in the apartment house next door. The East Indian influence may best be seen in the highly ornate teakwood bay window on elaborately carved brackets above the first floor windows. The unobtrusive entrance door has a carved teakwood frame. The house was designed in 1887 by Van Campen Taylor for Lockwood de Forest, who, with his noted brother Robert, gave an Indian room from a Jain temple to the Metropolitan



EAST TENTH STREET North Side (Betw. Fifth Ave. & University Pl.)#7  
cont.

Museum of Art, of which Robert was for many years a trustee and its president. The rich carving of the bay window is handsomely contrasted by the plain brick wall surrounding it. Other details of Indian inspiration are to be found in the heads of the window frames and in the brackets of the roof cornice. This was the town residence of Mr. and Mrs. Lockwood de Forest for many years.

#9

This small, five-story, brick apartment house was designed by Renwick, Aspinwall & Russell in 1888 for William Hamilton Russell. He was the junior member of the firm headed by his great-uncle, James Renwick, Jr., the famous architect. As the building was erected about the same time as No. 7, it shares a cornice with it and repeats the East Indian bracket forms. The doorway, first floor window and panel between them repeat the East Indian theme. Above them is a unifying band course in the same style. Two tiers of paired windows set in shallow reveals are carried up from the second to the fifth floor windows. The fire escape displays attractive ironwork at each horizontal balcony.

#11

This wide three-story house was built in 1868 with a store and carpenter shop for Adolphus G. Halsey, carpenter. It displays a fine dentiled Greek Revival type cornice with brick fascia stopped at both ends, and all of its muntined windows at the third floor. A later alteration resulted in the addition of a new pedimented entrance doorway.

#13

(This number is not in the present numbering system.)

#15  
(#15-19)

"The Mayfield" is an exceptionally dignified brick apartment house with stone trim, built in 1907 and designed by Lawlor & Haase. It is six stories high and unusually wide. The first two floors have rusticated brickwork with stone-framed windows. The main entrance door at street level has a handsome balustraded balcony carried on two modified Ionic columns. The brickwork is of Flemish bond, and above a strong horizontal stone band course at third floor level, the brick walls rise sheer with linteled windows displaying elaborate keystones. Six handsome, fluted Corinthian pilasters enframe the five central windows above the band course and extend to the cornice at sixth floor level, which creates an attic story for the top floor. The building is crowned by a heavy roof cornice with dentils below the modillions which support it. Paired lion heads on the cyma recta molding of the cornice are located above the solid wall spaces between the windows. An ornamental wrought iron balcony is extended across the third floor at the base of the pilasters. The scale of the ornament relates well with the residential character of the neighborhood.

EAST ELEVENTH STREET (Between Fifth Avenue & University Place)

This street continues to present today a remarkably homogeneous aspect, despite and including apartment houses on Fifth Avenue and two early hotels near them on the north side. (The west end, at University Place, is outside the Historic District.)

On the south side, two fine town houses in the Italianate style adjoin the tall Fifth Avenue apartment house and serve as a prelude to the long row of seven houses built in the Greek Revival style of the Eighteen-thirties. In the perfect alignment of their windows these row houses, despite changes in height and the joining of two of them as an apartment house, contribute to the quality of uniformity so noticeable on this block.

On the north side, the Beaux Arts style of the tall Fifth Avenue apartment sets the tone for this street which is continued in the two hotels to the east of it. Sandwiched in between the apartment house and the hotels and set well back from the street is a simple little synagogue, which resembles a small two-story house of the Nineteen-twenties.

One of the finest rows of Greek Revival houses in The Village is displayed on the north side. Those which retain their stoops and ironwork give us an idea of the original appearance of the row.



EAST ELEVENTH STREET (Between Fifth Avenue & University Place)

If any of these rows were to have the houses in their midst removed and replaced by new structures, irreparable damage would be wrought by such change. Where buildings have retained so much of their identity and relate so well to each other, such wanton intrusions would probably downgrade the quality of the street. This will be the concern of a responsible governmental agency which, through proper controls, can prevent such erosion.

EAST ELEVENTH STREET South Side (Betw. University Pl. & Fifth Ave.)

#16-28

John Morss, a mason, bought and then sold most of the properties on this block front to the original house owners of 1839, and it is probable that he was the builder of this brick row. These brick town houses were built primarily for individual investors. Originally, Nos. 26 and 28 had the typical Greek Revival low third story, apparent despite minor change, in their neighbors to the west (Nos. 24 and 22). In the attractive remodeling of the Twentieth Century, this was eliminated in favor of a new roof cornice above the second story, and a full third story was added within a sharply receding roof, into which studio windows were introduced. The houses were converted for entrance through the rusticated brownstone basements. Of this pair of houses erected in 1839, No. 26 was built for James B. Wilson, merchant, as his own residence. In the early Eighteen-fifties, he was the only one of the original investors of 1839 in the row (Nos. 16 to 28), who was still living there.

Also built in 1839, Nos. 22 and 24 are the prototype for this Greek Revival row, Nos. 16 to 28. They are of brick with brownstone basements and have the typically low third-floor windows interrupting the fascia board of the cornice. They were converted to basement entrances and have an attractive appearance not too far removed from the original.

No. 20, although raised another story, still has its Greek Revival cornice, flat window lintels, and rusticated basement with entranceway of a later period.

Nos. 16 and 18 were combined as No. 16, an apartment house fifty-five feet wide. It was formed in 1904 by combining two brick houses at the east end of a row (extending to No. 28) which was built in 1839, and by converting to one basement entrance serving for the remodeled building. This basement entrance is in the Federal style of the Eclectic period with semi-engaged columns supporting a handsome entablature. On this rests a wrought iron balcony in front of the window above it. Numerous changes have been made at the top of the building. No. 18 was raised in 1890 from three and a half to four stories, and from peak to flat roof. No. 16 was four stories high by 1885. In 1937 a top floor surmounted by parapet was added over the combined building, bringing it to its present six-story height. The original Greek Revival appearance is retained in general by the muntined window sash, regular fenestration, and rusticated brownstone basement.

The original town house, No. 16, became the residence of James Gallatin, who bought it in 1849 upon the death of his famous father, Albert Gallatin, Secretary of the Treasury of the United States. Earlier, James had succeeded his father as President of the National (later Gallatin) Bank on Wall Street, and he continued to hold this position while living at No. 16.

#12 &amp; 14

This pair of dignified brick houses with stoops was built for James Gallatin (resident of No. 16) in 1852 in the Italianate style. Their handsome pilastered doorways of brownstone have elaborate cornices carried on vertically placed console brackets. At the stoop of No. 14 are the original cast iron railings of Italianate design, oblong with rounded ends. The fourth floor windows of both houses are low and set beneath the bracketed roof cornice where all but the end brackets are paired. The central fascia panel on each house is ornamented to add to the richness of effect.

#2-10

The fifteen-story structure (described under No. 41 Fifth Avenue) which occupies this corner site, was built in 1923.

EAST ELEVENTH STREET North Side (Betw. University Pl. & Fifth Ave.)

#1-9

An eleven-story apartment house (described under No. 43 Fifth Avenue) built in 1905, occupies this corner site.

#11

The Conservative Synagogue of Fifth Avenue is a small two-story building set well back from the street, with intervening ground cover, bushes and a small tree in the front part of the lot. Built before the turn of the century, it now has window arrangements typical of the Nineteen-twenties. It has been roughcast in stucco with diamond-shaped tile patterns set in the parapet, which is crowned by a stone coping stepped up at the ends above small, square blocks. The attractive arched entrance door leads into a small, projected vestibule with gable roof. It had been built as a stable before 1898, and was later used as a garage with loft.

#15

(#13-15)

The Hotel Van Rensselaer (formerly Hotel Alabama) was built in 1902 in the Italian Renaissance manner of the Eclectic period. One enters a Palladian doorway with columns supporting the arch. The first floors are rusticated with the arches and lintels of the windows carefully integrated into the horizontal system of joint lines. Above the third floor, the front wall is constructed of Roman brick. The transition from stone to brick is made by a handsome wrought iron balcony which extends the width of the hotel. The window frames of the third, fourth and fifth floors are elaborately enframed in stone with rustication and with boldly projected and scrolled keystones elaborately carved. Above this point the windows are framed in stone with small keystones and crowned, in two instances, with triangular pediments. The ninth floor has a balcony with stone balustrade extending the width of the hotel. Above this floor the great bracketed cornice, carried on consoles, effectively crowns the hotel.

#17

(#17-19)

More restrained than its neighbor to the west, the smaller original Hotel Van Rensselaer was built the previous year and set an example of coherent design. The first two floors are rusticated with paired windows at both floors. The striking feature here is the richly ornamented round-arched doorway flanked with free-standing columns carrying lanterns. Above the third floor sill level, the front wall is carried up in Roman brick while the paired windows are set between brick pilasters which extend up four stories. The lintels of the square-headed windows have scroll-like keystones and stepped lintel stones with radiating joint lines. These pilasters with swagged Ionic capitals carry a shallow entablature across the width of the hotel. At the top there is a fine classical attic story with small paired stone pilasters above the large brick ones, surmounted in turn by a cornice carried on modillions. At the sixth floor in the center, between the pilasters, a small balcony carried on paired console brackets enlivens the facade and displays an attractive wrought iron railing.

#21

Built in 1848, this fine town house of brick is a late example of the Greek Revival, but is suitably transitional with its Italianate doors. A graciously wide stoop, flanked by handrailings and areaway railing with Greek Revival castings, rises to a doorway crowned by a full entablature. This handsome doorway has pilasters with modified Corinthian capitals, in which simplified palmetto leaves rise from small acanthus leaves. For these capitals the builder copied those on the earlier house adjoining (No. 23), both houses having been built for the Isaacs family. The handsome doors are double, paneled, and squareheaded, and are surmounted by a large glass transom in the then new Italianate style. This wide house is four stories high, with floor-length double-hung sash at the parlor, and with its windows diminishing in size interestingly as they ascend. The original cornice and fascia board are gone, but replaced by an unobtrusive rain gutter.

#23-29

Of this row, a superb picture is created at No. 23 by the interesting ironwork which, including the balcony, provides a complete enframing at eye level. These four fine Greek Revival town houses were built in the early Eighteen-forties with stoops, handsome doorways and the usual low attic windows beneath dentiled cornices. No. 23 illustrates how the group must have appeared originally. Here a pilastered doorway, with capitals similar to those at No. 21, carries a dentiled

EAST ELEVENTH STREET North Side (Betw. University Pl. & Fifth Ave.)#23-29  
cont.

cornice. The inner wood doorway displays a four-paneled door with side lights, and transom of glass. Enframing the door are two pilasters of linear Greek design with small capitals, and half-pilasters are beyond the sidelights. The transom bar has dentils, Greek fret motifs above the sidelights, and wreaths above the pilasters, the whole surmounted by a low pediment with acroteria and a foliate design within. This and No. 27 are among those houses having their original Greek Revival wrought ironwork both at the stoop and enclosing the areaway. The iron balcony railing at the floor-length windows of the first floor at No. 23 consists entirely of castings and, although it might be considered Greek in theme, is possibly of a later date. This house has its original sash although cornices have been added to the stone window lintels. Nos. 25 and 29 have had their stoops removed to make way for basement entrances.

These four houses have such similarity that they form a row, though built between 1842 and 1845 for different owners. Of these, only Samuel Holmes, a dry goods merchant, made his home here, at No. 27, which had been built for him in 1845. No. 23 dating from 1844 as well as its companion house (No. 21) of 1848 were built for the same Isaacs family which had built the oldest house now extant in The Village.

FIFTH AVENUE (Between Washington Square North & East 12th Street)

By the middle of the Nineteenth Century lower Fifth Avenue, beginning at Washington Square, was the stronghold of many old Knickerbocker families, pew holders at fashionable Grace Church, the Church of the Ascension, and the First Presbyterian Church. These families were also box holders at the Academy of Music on Fourteenth Street and fought the advent of the new Metropolitan Opera House on upper Broadway in the Eighteen-eighties. Even more important for the neighborhood, was the fact that many of these families were active in the founding and development of New York University, whose original building in the Gothic Revival style stood on the east side of the Square.

It was an Avenue of dignified appearance with its brick and brown-stone residences, some of the earliest of which were built in the Eighteen-thirties in the Greek Revival style. The majority of houses were built in the Italianate style. Among bold innovations was the first mansard-roofed mansion in the City, at the southwest corner of Tenth Street.

Many notable families had their residences here, below Fourteenth Street, and enjoyed the spacious elegance of nearby Washington Square. Madison Square and Gramercy Park were considered "uptown," although themselves in the process of development by the Eighteen-fifties.

An air of solid respectability, bolstered by rapidly rising property values, gave the Avenue a prestige which it was destined always to retain as the elegant residences moved ever northward until they reached the upper confines of the Avenue.

This small portion of lower Fifth Avenue has maintained its distinguished residential character, while areas further north have become commercial and some have declined. This attractive character is due to its proximity to Washington Square and to its exceptionally fine residential side streets which represent, architecturally, an outstanding section of Greenwich Village.

Most of the high brick apartment houses which line the Avenue today were built before the great financial crash of 1929. Thereafter, there was little or no major building activity until the Nineteen-fifties.

In Area 1, the north boundary of the Historic District runs through the middle of the block between East Eleventh and East Twelfth Streets. (The northern portion of the block is outside the District.)

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)

(#7-13 Washington Sq.No.) The four-story corner building is a modern apartment house, retaining as its exterior the splendid facades of Greek Revival mansions on the Square, including the Fifth Avenue corner. Though entered on

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)

(#7-13 Washington Sq.No.) the Avenue, it suitably bears the address Nos. 7-13 Washington Square North. (The houses are described under that address.) This skillful alteration was made by Sailors' Snug Harbor, owner of these properties. It represents an outstanding example of preservation in New York City. The facades of the old town houses were retained and the new apartment house built behind them. The only external change in this part of the row was at the fourth floor, which was raised slightly. Here the old cornice, with low windows in the fascia board, was replaced by a row of square windows more suitable to a present-day apartment.

cont.

North of these houses, on Fifth Avenue, is the attractive colonnaded entrance of this long, narrow apartment house, beyond which is the attractive garden court which lies behind it.

(#1 Washington Mews) Although entered from the Avenue, the two-story brick house north of the colonnade is No. 1 Washington Mews (described there). Beyond the house is the Mews itself, a narrow street lined with studios or residences, many of which had been stables until converted.

#1 Between Washington Mews and East Eighth Street the great hotel, One Fifth Avenue, towers up above the surrounding neighborhood with picturesque set-back profile projecting against the sky and featuring a single central tower. This hotel was built in 1926, designed by associated architects, Helmle & Corbett and Sugarman & Berger. It is brick above a stone base which rises to four stories in height. Vertical accents are made by band courses carried up between the windows, and the ornament, although contemporary, is largely reminiscent of past styles. This building has recently been acquired by New York University to provide rental income and additional housing for students and faculty.

It is located on the site of four fine town houses (Nos. 1-7). No. 1 was once the residence of William Butler Duncan. It was four bays wide with English basement and wide balcony above. The windows of the upper floors had shutters which gave it an air of respectability.

No. 3 was lived in by Samuel Jaudon in the Eighteen-fifties and, although it may once have looked like the Duncan house, it was remodeled in the Eighteen-nineties by Henry J. Hardenbergh to "modernize" it. At this time a semi-circular bay window was added to the right side above the front door extending up through the second and third floors, and a large, mullioned window was installed to the left of it. This house was crowned with a mansard roof and, as remodeled, was extremely elegant.

Nos. 5 and 7 were identical Greek Revival town houses, with low pediments, serving as lintels above the windows. The handsome attic story, similar to the ones found on Washington Square North, had low horizontal windows set in the fascia board beneath the cornice. In the Eighteen-fifties, No. 5 was lived in by William Van Hook and No. 7 by Mrs. Mary Vandervoort who took "respectable" boarders. It should be noted here that before the advent of the apartment house respectable boarding houses were quite fashionable. At a later date these two handsome town houses were combined as an apartment house and named "The Russell".

#11 Continuing up the east side of Fifth Avenue, we come to the super-block apartment, "The Brevoort," No. 11 Fifth Avenue. This apartment house and its eastern portion, the "Brevoort East," occupy an entire city block between Fifth Avenue and University Place and between Eighth and Ninth Streets. On the Fifth Avenue end, two balconied wings advance to form a courtyard drive-in for automobiles. It rises to a height of fourteen stories on the Avenue and then sets back to provide a series of penthouse suites piled up above. This all-brick structure with its various external bays formed by wings and broad plate glass windows and balconies, replaces the old Brevoort Hotel and the four town houses (Nos. 15 through 21) which once stood north of the old hotel.

The old "Brevoort" (Nos. 9-13) was itself put together by the process of combining and enlarging town houses over the years. The

FIFTH AVENUE East Side (Betw. Washington Sq. No. 6 East 12th St.)#11  
cont.

original portion, occupying three lots, was created in 1854 by utilizing the houses of N. M. Beckwith, No. 9; D. M. Barnes, No. 11, and J. R. Livingston, No. 13. The total result was a rather plain building with many windows and a low pediment at the center. Then, as so often happened at this early period, another house, No. 15, that of Solas Wood was acquired and it was raised to the same height as the hotel so that all four could be combined under a new heavy cornice with paired brackets. The central pediment, no longer central, was replaced by a handsome new broken pediment, on center, and the roof was crowned with new cornice and balustrade. This famous hotel was razed in 1953 to make way for the new apartment house.

North of the old Brevoort were three more town houses, also razed. No. 17, the residence of Dr. M. Mabbott, was one of a pair of twins of which No. 15 had been combined into the new hotel. Originally these houses shared a common porch of cast iron and presented an attractive front to the Avenue. No. 19, the residence of Dr. E. L. Partridge, was a dignified house with stone door and window frames, and a simple modillioned cornice.

North of this house stood one of the most architecturally notable houses in all New York. The so-called Mark Twain House, No. 21, where the author is reputed to have spent the winter of 1904, belonged to that early phase of the Romanesque Revival with round-arched windows. It was of brick with round arches of stone above the windows resting on corbels and displayed some very handsome uniform ironwork at the front yard, on the stoop, and as a parlor floor balcony. Its corbelled cornice with central gabled effect on the side street was particularly notable as was the deeply recessed arched front door with colonettes at the sides. This property originally belonged to Henry Brevoort, Sr., who willed it to his daughter, Margaret Ann (Mrs. James Renwick) in 1836. It remained in the possession of her family to the end of the century. In 1851 the house was built and presumably designed by her son, James Renwick, Jr., the noted architect, for the Renwick estate.

Between Ninth and Tenth Streets is a block with three apartment houses, two large ones at the corners with a small one in between. Many of the large apartment houses on the Avenue in their design, ornament and use of materials blend remarkably well with the existing houses in the neighborhood.

#25

No. 25 Fifth Avenue (also No. 1 East Ninth Street) is a large brick apartment house, thirteen stories high, built in 1921, and designed by Rouse & Goldstone, architects. It has a stone (ashlar) first floor and doorway with broken pediment. The brick walls are of Flemish bond, and the third floor windows have stone frames with Neo-Federal lintels. At the top, swags separate panels of interlocking circles. This building is now a residence for students at New York University.

On this site three dignified Greek Revival town houses once stood, with an open lot at the corner of Ninth Street. In the Eighteen-fifties, C. D. Marsh lived at No. 23; G. W. Morris at No. 25; and the Rev. George Potts at No. 27. Later, the painter William Glackens lived at No. 23 for a few years. No. 23 is remembered as the home of Mabel Dodge, where literary and political figures gathered in the period before World War 1, prior to her moving to the Southwest.

#29

Between the two large apartment houses on this block is a small apartment house, seven stories high. It is Neo-Federal with its arched windows at the top but has a Georgian doorway with broken pediment. The wall is brick, of Flemish bond, and incorporates attractive quoins of the same material. It was built in 1925 and was designed by Sugarman & Berger, architects. On this site once stood the very dignified Greek Revival town house occupied by Abby Irving in 1851.

#33

At the southeast corner of Fifth Avenue and Tenth Street stands the fifteen-story brick apartment house, No. 33 Fifth Avenue (also

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)#33  
cont.

No. 2 East Tenth Street). Like so many of these apartment houses it is Neo-Federal, constructed in running bond with headers at every sixth course. It has a limestone (ashlar) base at the first floor with pilasters above, extending up for two stories crowned by a cornice. Below the top floor, terra cotta pilasters extend up two stories with balustrades at the bottom windows. The front doorway has a boldly projected broken pediment. It was built in 1923 and designed by Sussman & Hess, architects. On this site two Greek Revival town houses once stood. In the Eighteen-fifties they were occupied by James Marsh, at No. 31, and T. T. Woodruff at No. 33.

#35

At the northeast corner of Tenth Street and Fifth Avenue stands the Hotel Grosvenor, now the Samuel Rubin Residence Hall of New York University, No. 35 Fifth Avenue (also No. 1 East Tenth Street). It is fifteen stories high, a rather conventional Neo-Federal building of red brick, done in Flemish bond. It has the usual stone (ashlar) first floor with round-arched windows at the third floor and pilasters at the upper floors. It was designed by Schwartz & Gross in 1925. Its annex, adjoining on the east (No. 1 East 10th Street), is of the same height.

On this Fifth Avenue site once stood the early "Grosvenor Apartments" erected in 1872 by Detlef Lienau, one of the founders of the American Institute of Architects. The building was of brownstone, with rusticated first floor entered at grade from Tenth Street, and was six stories high, including a French Second Empire mansard roof with arched pediment dormers and iron crestings above. The Fifth Avenue areaway had a handsome stone balustrade and above it a balustraded balcony at second floor level. All the Fifth Avenue windows were paired under segmental arches with a wood mullion between them. Handsome metal railed balconies, carried on console brackets, appeared at the centers of both facades at fourth floor level.

James H. Richardson, in an article entitled "The New Homes of New York," which appeared in Scribner's Monthly of May 1874, described "The Grosvenor" as "a type unique. Starting with a singularly clear conception of the wants of a particular class of New York families, -- a class possessing wealth, culture, refinement, and love of ease, and desiring the security and comfort of home life with none of its cares . . . [it is] an establishment which may well be considered a model, since it secures the economy of multiple tenancy and co-operative living, with the atmosphere of home, and combines all the advantages of English exclusiveness and solid elegance, with the utmost independence in all that pertains to individual life. It is, in fact, a nest of elegant homes, each distinct and thoroughly secluded, yet all provided for with the elaborate machinery and systematic service of a first-rate hotel."

Before "The Grosvenor" was built, a handsome free-standing mansion had stood on this corner, the residence of Francis Cottenet, a well-to-do French importer. This house was diagonally across the street from Hart M. Shiff's elegant French house designed by Lienau in 1850, which makes it quite understandable that Cottenet commissioned Lienau to build his country seat at Dobbs Ferry in 1852. (See E. W. Kramer "Domestic Architecture of Detlef Lienau," Ph.D. diss., N.Y.U. 1958).

#39

No. 39 Fifth Avenue, the apartment house to the north of "The Grosvenor," was designed by Emery Roth in 1922. It is fourteen stories high of purplish red brick in Flemish bond. The detail is of colored terra cotta in the Spanish Renaissance style, which may be seen in the third floor balcony and hooded arches above the windows, and at the arches and balconies at the next to top two floors.

On this site once stood a very grand Anglo-Italianate town house, fifty four feet wide, with stone balcony above a rusticated English basement, entered at street level. It was occupied, at a later date, by William Starr Miller who built the fine Louis XIII town house at the southeast corner of Fifth Avenue and 86th Street in 1914.

FIFTH AVENUE East Side (Betw. Washington Sq. No. & East 12th St.)

- #41 No. 41 Fifth Avenue was built in 1923 and remodeled in 1938 by Rosario Candela. Fifteen stories high, it extends back about one hundred and forty feet on East Eleventh Street (Nos. 2-8), where the principal entrance is located. It has a fifty-four foot frontage on Fifth Avenue and is built of a variegated red brick in Flemish bond with attractive dark reddish brown terra cotta detail at the fourth floor windows and at the thirteenth and fourteenth floors. It also has a corbeled terra cotta cornice. The detail is generally derived from the Early Italian Renaissance. The first floor is of smooth stone (ashlar).

On this corner site once stood a very imposing brownstone mansion three stories high with front door located to the right of center. On the right hand side of the door, paired windows extended the entire height of the building while the other windows on this front were conventional single windows. This house was once occupied by Miss M. L. Kennedy.

- #43 On the northeast corner of Fifth Avenue and Eleventh Street stands an elegant eleven-story apartment house (also Nos. 1-9 East Eleventh Street) built in the Beaux Arts tradition in 1905. The architect, Henry Andersen, strove to create a bold and striking design. The rusticated stone base extends up two stories and features a regal entrance-way flanked by freestanding modified Ionic columns which support entablature blocks and a thin cornice slab, above which is a wrought iron balcony. Above this visual base rise brick walls, through the ninth floor, which is encircled by a very Parisian iron balcony. The great mansard roof towers up two more stories above this. To lend further interest, the architect has established vertical accents by framing all the windows with stone, placing panels between them so that these frames take in two windows at a time. In addition, three great window bays, convex within their stone frames, rise from the third through the eighth floors. One is placed on center at the Fifth Avenue front, while the other two are on Eleventh Street near the corners of the building.

On this L-shaped property once stood a high vernacular building with stores and, at the rear, a house set back from Eleventh Street. When the present apartment house was built both these properties were acquired, creating the L-shaped building which exists today.

- #45 The northernmost boundary of this Historic District, on the east side of Fifth Avenue, is formed by the sixteen-story brick apartment house which was designed by Sugarman & Berger in 1925. The first two floors, true to type, are of smooth stone (ashlar) masonry with an attractive brown brick above. The next to top two floors are ornamented with terra cotta pilasters having balcony below and entablature above.

On this site stood a handsome, symmetrical three-story residence, occupied by David S. Kennedy, a banker, in the mid-Eighteen-fifties. It was a wide brick house with four pilasters and three windows across. The handsome pedimented front door was reached by a stoop, above a basement, and was flanked by shallow bay windows, between pilasters with concave sheetmetal roofs. All the windows of the upper floors were double, with central mullions, and the general effect was one of spaciousness and well-lighted interiors.

Adjoining No. 45 and beyond the District to the north, is the very handsome Salmagundi Club. It was the former Irad Hawley residence and gives us an excellent idea of the scale and quality of the Fifth Avenue town houses of the mid-Nineteenth Century which once lined it on both side

UNIVERSITY PLACE (Between Washington Square North & East 9th Street)

This street is within the Greenwich Village Historic District between Washington Square North and East Ninth Street. For these blocks its western side runs along the boundary. Its buildings are described under the side streets, which also include Washington Mews and East Eighth Street. In the early Nineteenth Century, University Place was a part of Wooster Street.



WASHINGTON MEWS (Between Fifth Avenue & University Place)

The rows of low-lying two-story houses at Washington Mews give the impression of a charming urban village, maintained with pride and care and enjoying an unusual amount of light and air, and isolation from city traffic. There is a cobbled street and a gate at the west end. The name "Mews" indicates that most of the cottages were stables, and this origin is readily discernable on the north side. However, the south side, near Fifth Avenue, was built in the Twentieth Century as a row of ten dwellings of uniformly low height, thus conforming to the spirit of the block. These replaced the unusually deep rear gardens and extensions of the Washington Square houses.

Such latter-day planning as is to be seen in the Mews, where dis-used stables have been given a living use as houses, is of great interest as an example of what can be done with otherwise derelict buildings. Instead of the attractive street of today with its low-lying houses, the stables might by this time have been converted to garages with their attendant grease, oil and carbon-monoxide fumes. Sometimes, as here, economic forces produce a happy solution. As remodeled, variety is skillfully introduced into both sides of this street and, although the houses are all of relatively the same height, the diverse treatment of their fronts, even with only minor variants, lends to the Mews a charm rarely to be found in a Twentieth Century city.

Washington Mews is a private street, leased by Sailors' Snug Harbor to New York University in 1949. At the time of the development of the houses on Washington Square North, 1829-1833, this access to their service quarters and stables was envisioned as an unusually broad mews. In order to provide unusually deep gardens, the earliest of these private stables were located on the opposite or north side of the Mews on the rear of the then empty Eighth Street properties. The old Clinton Place numbering system for Eighth Street is still retained for the Mews. Before 1854, judging from the insurance map of that date, six stables had already been built on the south side of the Mews, near University Place, thus releasing some stables on the north side for use by Eighth Street residents.

WASHINGTON MEWS South Side (Betw. University Pl. & Fifth Ave.)

#16

Of particular note is No. 16 which faces the Mews and also has a long side facing University Place. Remodeled into a charming house, it was originally a large brick stable built in 1880. Today white blinds and lintels set off both facades of No. 16 to great advantage. The second floor segmental-arched window is particularly notable in that it replaces the hay loft doors. On the Mews side the facade is also interesting in that, at ground level, the carriage doorway has been narrowed to a double glass door standing alone, while three windows are to be found above it. Replacing an earlier stable, this building was erected in 1880 by Gambrill & Ficken for Christopher R. Robert, who briefly held the lease for the adjoining No. 1 Washington Square North.

#15

This converted stable has retained more nearly its original appearance than any other on the south side of the Mews. Two handsome three-centered arched doorways, which once had double carriage doors, are now filled in, one as an immense arched window, the other with door and window. Above these, the original windows are scarcely changed. A corbeled brick cornice with brick dentils supports the rain gutter. This building displays all of its original brickwork and was probably built some time in the early Eighteen-fifties, certainly before 1854.

#14A

Built as bachelor studio apartments for John H. Sherwood in 1884, this five-story building of brick is compatible with its neighbors in its use of materials. The large north-light studio windows are located on center and have segmental arches crowned with dentiled-brick drip moldings. The sills of these windows are higher than those of the small windows flanking them. The doorway of this house is simple in the extreme with a small stoop giving access to it. Mr. Sherwood built this early apartment house at the rear of No. 3 Washington Square North, of which he held the lease and which he was remodeling at the same time.

#14

This converted stable has been attractively and extensively remodeled with a very high window to the right. Balancing it is the



WASHINGTON MEWS South Side (Betw. University Pl. & Fifth Ave.)

#14 doorway at sidewalk level with lantern and small window above it. A transom with curvilinear muntins surmounts the simple paneled entrance door. This building is a little higher than its neighbor to the west and has two windows at second floor. The front is smooth-stuccoed, and all the windows and the door have exterior blinds. It was built as a brick slate-roofed stable prior to 1854, as were No. 12 and No. 11 adjoining on the west.

#12 Seemingly remodeled to provide a high parapet and chimney, this small house presents to the street only an entrance door and one large studio window with exposed iron lintel and iron grille. It is different from all the other houses on the street and in composition, unique. In the mid-Nineteen-thirties the sculptor, Heinze Warneke, had his studio at the then No. 5 Washington Mews.

#11 At first glance this appears to be a very old house. Closer inspection, however, reveals the two bricked-up stable doorways. The three second floor windows, with their original muntined sash, suggest a date in the Eighteen-thirties or forties. The swagged lintel above the handsomely paneled front door was added later. The little steps leading up to the door are both attractive and inviting.

#3-10 This row of eight two-story houses with stuccoed fronts and uniformly aligned parapet was built in 1939 by Scott & Prescott, architects, for the owner, Sailors' Snug Harbor. They are part of a row of ten small houses built on the former gardens of seven houses on Washington Square North. They back upon those Washington Square "fronts" which were converted at the same time into an apartment house retaining the original facades on the Square. These new houses on the Mews were built as "garden apartments" for one or two family occupancy, with studios facing south on a long garden. They are extremely simple in appearance and harmonize well in materials and scale with their older neighbors, the converted stables.

#1 & 2 These two small brick houses were built strictly in harmony with each other, and are, nevertheless, an integral part of the long row (Nos. 1-10) erected in 1939. This pair is of natural dark brick, and has a uniform copper cornice and band course. Scott & Prescott were the architects. No. 2 is designed for two-family occupancy.

No. 1, the two-story brick house on the corner, has a Mews address but is entered from Fifth Avenue. With its bull's-eye windows at the corner, and entrance door with columns and entablature, it might be considered an essay of the Eclectic period. Without displaying notable architectural detail, it is to be praised for its restraint and good use of materials.

WASHINGTON MEWS North Side (Betw. Fifth Ave. & University Pl.)

The corner is occupied by the hotel, "One Fifth Avenue."

#64 One of the more attractive houses in the Mews, its present architectural style dates from 1941 and is difficult to assign, except to say that it is Neo-Georgian of the Eclectic period. It produces a fresh note on entering the Mews, with its quoins and blind arches at the second floor. Erected in 1833 as a two-story brick, slate-roofed stable for Thomas Suffern's house, No. 11 Washington Square, it was turned into a garage in 1909 by interior changes made for his grandson, Thomas Suffern Tailer. It was extensively remodeled in 1941 when converted into a dwelling.

#54-62 This row of five houses was remodeled in a uniform style of architecture which attempts to create a Mediterranean feeling within the City. The houses are a good straightforward example of converted stables stuccoed with inset tiles and with parapet of uniform height throughout. The remodeling was done in 1916 for the owner, Sailors' Snug Harbor, by the architectural firm of Maynicke & Franke who also did the Eighth Street side of the block that year. These stables had been built in 1833 (except No. 54, in 1834) of brick with slate roofs, for the original residents of Washington Square North whose yards extended to the opposite side of the Mews.

WASHINGTON MEWS North Side (Betw. Fifth Ave. & University Pl.)

#52

More than any other building on the north side of the Mews, with the exception of No. 42, this converted stable gives the clearest impression of its original appearance when built, some time before 1854. Its brick facade has not been stuccoed, and its fine dentiled cornice of brick is much as originally built. A large triple window replaces the stable door, and the entrance at the right was formerly for the coachman. This stable may have been built for James Tallmadge of No. 5 Washington Square North. In 1918 it was altered from stable and garage into a residence by Charles W. Buckham, architect, for the lessee, Richard Washborne Child.

#44-50

The architects, Maynicke & Franke, likewise did the remodeling of these four stables in 1916. All have been stuccoed and crowned by a continuous brick soldier course along their tops. The large square carriageways remain but are converted for residential entrance, while the adjoining coachman's doorway has been changed to a window except at No. 50. One of the most attractive on the block is No. 48, where the architects added a peaked hood over the carriage entrance and two small hoods over the adjoining windows. Expressive features of this house are to be found in two tiles reminiscent of Della Robbia, flanking the central double window at the second story, and in the exposure of brick lintels at this floor. No. 46 is treated similarly to No. 48, with the exception that it has a modern glass door and a continuous hood covering the door and its flanking windows. Flower boxes and ornamental grilles further adorn these windows. No. 50, which retains its coachman's door at the left, likewise has colored tiles set in the second floor wall. No. 44 is austere simple but has small planter beds flanking the doorway at sidewalk level.

All these houses were built before 1854 as brick, slate-roofed stables. No. 50 underwent interim changes, as it was extensively rebuilt in 1888 and was converted into a garage for Manley Sturges in 1910.

#42

This converted stable, built before 1854, differs markedly from the rest of the block in having a round-arched carriage doorway flanked by round-arched windows. It was likewise remodeled in 1916 by Maynicke & Franke. But in this case the stuccoed front is relieved by an attractive brick base course and brick sills and arches above the round arches of the windows. The arched carriage door is edged with brick and retains double doors. The second floor windows are square-headed and simply framed by recessed stuccoed bands. Brickwork is again manifest as a band course below the rain gutter cornice. A handsome Federal doorway, deeply recessed with arched fanlight, was added in the blank sidewall on University Place during the Eclectic period. Shortly after the remodeling, Paulanship, the sculptor, moved into No. 42.

The very handsome brick triple gateway, immediately adjoining No. 42, provides pedestrian and vehicular access to the east end of the Mews from University Place. The main gate consists of two tall brick piers surmounted by stone balls between which the iron gates are swung. Between these piers and the fronts of the brick walls of the houses are round-arched pedestrian gateways with stone keystones extending up to the flat, stone copings.

WASHINGTON SQUARE NORTH (East of Fifth Avenue).

This is the most important and imposing block front of early Nineteenth Century town houses in the City. Indeed it may well be considered the prototype, in this country, of the monumental Greek Revival row house. An outstanding example of community planning, enhanced by facing the Square, it is remarkable in its uniformity of style, splendid sense of scale, contrasting use and richness of material, and exquisite taste in detail. Its continuing aura of fashionable privacy is imparted especially by its unique and continuous Greek Revival iron railing along the sidewalk.

While it is a pity that one house breaks the continuity of the block, its facade offers an interesting example of the Queen Anne style of a

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

half century later, and it uses materials compatible with the row.

Equally remarkable is the continued existence of this block as a result of voluntary controls induced by public outcry. It was adapted to Twentieth Century uses with minimal alteration to the facades and in harmony with the original style. Thus the era of the town house of distinction in a setting of grandeur has been successfully perpetuated for posterity.

Considered today an outstanding example of town planning, this block of Washington Square North was developed in 1833 under the control of the trustees of Sailors' Snug Harbor, lessor of the entire property. Captain Robert Randall had bequeathed his farm to this organization to be used as a home for retired sailors.

In the broadest sense, this block is a unique example of urban development. The old Potter's Field became the Washington Military Parade Ground with a park and was bordered on its southern side by a row of houses which had already brought fashion and elegance to the Square as early as 1828 and on its north side by the handsome residential row of town houses, built for some of New York's most noted citizens.

The original leases are interesting today as examples of early voluntary efforts to deal with problems which were later incorporated into municipal fire and zoning laws, and as indirect forerunners of the leases for many of the City's Twentieth Century cooperative apartment houses. It will be noted that the original resident was both owner of the house he built and lessee of the land on which it stood. Specific features for Washington Square North, obtained by summarizing the leases for corner lots 1 and 13 and interior lots 3 and 8 are:

April 30, 1831, Trustees of Sailors' Snug Harbor in the City of New York to...

Lease of Lot (No...) of land for a term of 21 years for \$135 (\$150, \$130, \$150) per year, also all taxes, etc. Can only lease or transfer with consent of the first party. Nor can there be erected or established or carried on any stable (that is, as a business), slaughter house, tallow chandlery, smith shop, forge, furnace or brass foundry, nail or other iron factory, or any manufactory for the making of glass, starch, glue, varnish, vitriol, turpentine or ink, or for tanning etc., distillery, brewery, sugar bakery, or any other manufactory, trade or business which may be noxious or offensive to the neighbors.

Lessee agrees within two years to erect and build "a good and substantial dwelling house, of the width of said lot, three or more stories high, in brick or stone, covered with slate or metal," and the front to be 12 feet back of and parallel with Sixth Street (Washington Square North), and "to be finished in such style as may be approved of by the" first party.

It is agreed that if such house is erected, the first party shall grant a renewal of this lease for a further term of 21 years at not less than the rent above received, on the basis of the lot's full worth at a private sale "as an unencumbered Lot" and 5% of said valuation as the new annual rent. As to a second and a third renewal of lease, the first party retains the choice whether to grant a lease for another 21 years, but the rent cannot be less than the preceding term. If the first party refuses to grant a renewal, the dwelling house shall be valued and paid for to the second party. The party of the second part "shall not be compelled to surrender the premises until such payment be made or tendered."

Lessee has the right and privilege to erect or maintain a stable upon the rear of the said lot for his private use.

Evidence that all the houses of this block front were built at one time as a row is implicit in their having been taxed for the first time in 1832 or 1833, in the approval of the style of workmanship required by the leases, and in a photograph published in 1909 showing a uniform cornice line and low attic windows within the frieze across the entire block front, excepting only No. 3, which was remodeled in 1884. The leaders in the movement to develop this block were James Boorman, John Johnston and John Morrison, all of whom built their residences here.

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

Histories of these houses show how long they were held by the original families which built them. The family at No. 11 extended the property through to Eighth Street by acquiring No. 4 East Eighth Street, where, in the middle of the century, a married daughter made her home for a while beyond her father's stable, which was located at the rear of her lot. Both No. 11 and No. 7 remained the homes of the original families until about 1935-36 when, in each case, a descendant surrendered the leasehold to Sailors' Snug Harbor.

This remarkable row of town houses, however, was almost lost to posterity. First came the unobtrusive change of Nos. 2 and 3 into apartments and studios. A lease of 1894 shows that the Trustees of Sailors' Snug Harbor were envisioning a new building for business on this site if a majority of the leaseholders were to agree. As this did not materialize, the Trustees turned No. 1 into a rooming house in 1938. A general public outcry, encouraged by Talbot Hamlin, noted architectural historian of the Greek Revival, was largely instrumental in saving the west half of the row from demolition. It was this public interest which induced the Sailors' Snug Harbor Trustees to save the "fronts" by incorporating them in a low apartment house in 1939 (Nos. 7-13 Washington Square North), entered from Fifth Avenue. For the east half of the block, the Trustees drew up a lease with New York University in 1949 extending to the year 2002.

The original grandeur of this row is enhanced by being situated facing the park on lots that extended through to Washington Mews. In addition, some of the stables were on the opposite or north side of the Mews. It is to be noted that the entire block front was designed as a unit in the fashionable new Greek Revival style, but conservatively built of brick in the time-tested Flemish bond.

Elegant features, which formerly graced the entire row, were balustrades crowning the houses at the roofline, low attic windows neatly cut into the frieze above the taenia molding, and screens with Greek fret motifs covering these windows. Walks leading up to the beautiful white marble front steps were laid in elegant marble squares, alternating in a black and white diamond pattern. The black and white marble pathway also led across the unusually deep, grassy front plot to the basement door.

The continuous Greek Revival railing running along the sidewalk of this block is a unique and especially fine feature, almost untouched by the changes of time. Still to be seen here are its double entrance gates to the walks leading to the front stoops.

This row of houses is discussed in two groups, primarily on the basis of its present appearance: Nos. 1 to 6, the narrower houses to the east built in 1833, and Nos. 7 to 13, the houses to the west, built in 1832-33, with a cornice which was made higher at a later date. The original eight lots on the site of Nos. 7 to 13 were merged to form seven wider lots before the houses were built.

#1-6

These six elegant brick Greek Revival houses have as their most outstanding feature (except for No. 3), the very handsome entablature at the roof containing, wholly within its frieze, the low attic windows. The cornice with windows cut in the frieze is adorned by a delicate molding and has guttae, repeated in the taenia molding, between architrave and frieze. At No. 6, however, an egg and dart molding graces the cornice, while beneath it and at the taenia, a handsome leaf and dart molding may be seen. The entrance porticoes and inner doorways are refined in their use of orders. The two exterior columns, supporting the entablature, are fluted Doric while the inner columns, supporting the wood transom bar, are Ionic at Nos. 4 and 5. Some of the doors consist of a single full-length panel, a type which was characteristic of the simplification of the Greek Revival period and is best seen at No. 4.

The extreme elegance of the window frames for the basement windows, complete with keystone and rustication blocks at the jambs, gives some idea of the importance the owners attached to these details at that time. Most of the window lintels are pedimented with level shoulders over the bearing points and include the diminutive stone cornice that is such an attractive expression of the Greek Revival form.

It should likewise be noted that most of these houses retain their original iron railings, featuring anthemion finials along the areaways and gates. The paneled, stone newel posts are certainly Greek Revival

WASHINGTON SQUARE NORTH (East of Fifth Avenue)#1-6  
cont.

in form, and the broad stone balustrades flanking the gracious stoops are to be found at some of the grander mansions of this period.

At No. 1, on the side facing University Place, the main entrance is a handsome side porch with Doric columns, enhanced by balustered steps and paneled stone newels. It is enclosed by Queen Anne style windows, part of an alteration of 1880 by Gambrill & Ficken for Christopher R. Robert. At No. 6 the inner doorway, window lintels and ironwork at the gate conform to the decorative design of Nos. 7 to 13 (described below), a logical variation since Nos. 6 and 7 were built for the same owner.

No. 3, it should be noted, was completely remodeled in the fashionable Queen Anne style in 1884, by J. E. Terhune, architect, as a studio building for John H. Sherwood, interrupting the continuity of this row and introducing a fire escape. Although it breaks the cornice line, this new front is restrained in design and uses compatible materials. This facade of brick, stone, and terra cotta decoration also has a doorway belonging to the Queen Anne period.

#7-13

This is probably the most memorable row of Greek Revival houses in New York City, due to its conspicuous site, to the fact that it was uniformly designed and, when later remodeled into an apartment house, was allowed to retain most of its original appearance. Handsome porticoes, consisting of fluted Ionic columns carrying a full entablature, grace the entrances of these grand town houses. The doors are framed with sidelights and simple transoms and have paneled pilasters supporting the transom bar. Most of the houses retain entrance doors with a pair of vertical panels enframed by egg and dart moldings. They are among the finest of the period, one of the best being at No. 11. The stoops have stone balusters and paneled newels, except for No. 12 which has paneled, stepped wing walls without balusters.

The effect of this row of fine entranceways is enhanced by the lack of any conversion to basement entrance. This row has rusticated basements, with varying treatment of basement windows. The windows of the main stories have rectangular lintels with little stone cornices. Along the sidewalk, most of the original ironwork is in place, with the handsome lyre-motif panel flanking the entrance gates.

In 1872, the house at the Fifth Avenue corner, No. 13, was combined with No. 12 to form a double mansion for William Butler Duncan. Photographs show this house when it was still surmounted by the handsome balustrade, since removed. A new dining room was added to No. 8 in the late Eighteen-eighties. In 1894, No. 7 was extended over its garden at the rear to house a large library, and in 1903 was extended on to part of the back yard of No. 8 to make room for a museum.

This row of buildings now has a uniform cornice several feet higher than that of its neighbors to the east, with a smooth stucco fascia high enough to contain the enlarged attic windows, now considered desirable for an apartment at the top floor. One would never guess that this row, Nos. 7 to 13, is now a facade in which the doors are rarely used; and that a major alteration in 1939 by Scott & Prescott, architects, has converted it into a front for a modern apartment house, which is entered from Fifth Avenue.

It is appropriate to identify the owners of the dwellings on Washington Square North, since for over a century they set a high architectural standard for a wide area of the City. The following symbols are used to designate the chief sources describing their achievement, financial status and social prominence:

\*\*\* Dictionary of American Biography

\*\* Wealth and Biography of the Wealthy Citizens of New York City, ... estimated to be worth \$100,000, and upwards, being useful to Banks, Merchants, and others (Moses Y. Beach, 6th edition, 1845).

\* Phillips' Elite Private Address and Carriage Directory (1874-1895).

WASHINGTON SQUARE NORTH (East of Fifth Avenue)

- #1 William Beach Lawrence,\*\*\* in 1831, obtained the leases to vacant lots at Nos. 1 and 2 and built houses on both, making his home for less than two years at No. 1, on the corner of University Place. His father was then president of the Branch Bank of the United States on Wall Street and a descendant of Lawrences who were large landowners in Queens in the Seventeenth Century. William is the only one of the original residents of this Washington Square block known to have been born in New York City. A graduate of Columbia in 1818, he represented the United States at London as secretary of legation and as chargé d'affaires, and he became a prominent writer on international law.
- Stephen Allen,\*\* a self-made man, bought No. 1 from Lawrence early in 1835 for his residence. Born in New York City, he achieved success in commerce, was Mayor of the City, and is best remembered as State Commissioner of the Croton Water Works. He was among those lost in the famous fire that destroyed the steamer "Henry Clay" on the Hudson River in 1852. Allen's estate kept the leasehold until 1880. The last owners and residents of No. 1 were Mr. and Mrs. William A. Stewart, in the approximate period 1906 to 1935. She was Frances E. deForest, a great-granddaughter of John Johnston of No. 7.
- #2 Shepherd Knapp\*\* was the first resident of No. 2, having bought this new town house in July 1833 from his neighbor, Mr. Lawrence of No. 1. Knapp, Massachusetts-born, made his fortune as a New York leather merchant with Jacob Lorillard. He became president of the Mechanics Bank while living at No. 2, which he sold in 1856. Later tenants who made their home here included Mr. and Mrs. Richard Morris Hunt,\* from 1887 to 1895. Mr. Hunt\*\*\* was the famous architect, and his wife was a daughter of Samuel S. Howland of No. 12.
- #3 Henry Rankin,\*\* original lessee, builder and resident of No. 3, died at his home there in 1841. When he moved in, he was President of the Globe Insurance Co., one of the many insurance concerns ruined by the fire of 1835 that destroyed so much of downtown New York. Rankin, in his naturalization papers in 1799, described himself as a grocer from Scotland, 25 years old. In New York City he was a partner in grocery firms and in a hardware mercantile firm, and he also served as a director of banks.
- Jonathan Thorne\*\* was the next lessee and resident of No. 3 until 1868. A successful leather dealer, he was a Quaker who belonged to a colonial New York family.
- The next lessee, John H. Sherwood\* of Fifth Avenue, was engaged in real estate, and in 1884 altered and enlarged the house. Renamed the "Studio Building," its initial elite residents in 1885 were: Vanderbilt Allan,\* S. L. Morrison,\* George Wales Soren,\* Miss Rosalie Gill,\* Miss Dodson,\* Mr. and Mrs. William H. Low,\* Mr. and Mrs. Thomas W. Dewing,\* and Mr. and Mrs. E. L. Henry,\* of whom the last three (men) were painters. During the Twentieth century, well-known painters at No. 3 included: William Glackens, Rockwell Kent, Ernest Lawson, Guy Pène DuBois, Walter Pach, and Edward Hopper, who died at No. 3 in 1966.
- #4 Samuel Thomson,\*\* original lessee of No. 4, was taxed for this new house in 1833. His home was on Chambers Street. As a well-known professional builder, he presumably erected No. 4, and possibly other houses on the block. The next year, he was appointed Superintendent to revise the architectural plans and to supervise the construction of the Custom House, still standing on Wall Street.
- Thomas J. Oakley\*\*\* was No. 4's first resident, from August 1833 to 1843 when he lost it to a bank because he was delinquent on his large mortgage. Born in Dutchess County, New York, of a colonial New York family, Oakley was a Yale graduate and a Federalist member of Congress. As Judge of the City's Superior Court for thirty years, "he was noted for his impartiality... and his clear and direct charges to the jury."
- Thomas Garner,\*\* the next owner and resident of No. 4, and the only man on the block known to have been born in England, became a very successful manufacturer of cotton prints. His widow Anna\* continued to live at No. 4 until 1878.
- #5 Edward A. Nicoll, original leaseholder and builder of the house at No. 5 for which he was taxed, lived on Washington Square South. He was

WASHINGTON SQUARE NORTH (East of Fifth Avenue)#5  
cont.

Secretary of the New York Life Insurance and Trust Company.

James Tallmadge,\*\*\* the first resident of No. 5, had already achieved fame as a lawyer and statesman. Born in Dutchess County, New York of a colonial Long Island family, he himself had graduated from Brown. He was a founder of New York University, president of its Council for twelve years while living there, and also a founder of the American Institute in the City for promotion of useful arts.

"Widows' Row," as the block was often known, calls to mind the long occupancies of No. 5 by two unrelated widows, in turn, Aimée Elizabeth Alsop\* and Emily P. Woolsey.\* Charles W. Gould, graduate of Yale and member of the Players Club, was resident-owner of No. 5 starting in 1895, and his executor surrendered the lease in 1936.

#6

Saul Alley,\*\* a self-made man, was the original resident of No. 6, which he bought in 1833 from John Johnston of No. 7, who had built both houses. Alley, a Quaker, apparently of Irish origin and born in Providence, Rhode Island, achieved success as a commission merchant in cotton goods. After his death in 1852, his widow Mary continued to live there for many years.

Sabina E. Redmond's family\* owned No. 6 from 1869 to 1912, residing here most of this time. It finally became the residence of Mr. and Mrs. John R. Morron, from their purchase about 1919 until his death in 1950, "at which time it was the only house of the entire Row, east as well as west (of Fifth Avenue), that was still in its perfect, original condition, and beautifully maintained."

#7

John Johnston\*\* built the largest house on the block at No. 7 for his residence, in 1832-33. A native of Gallowayshire, Scotland, he had emigrated to this country in 1804. He and James Boorman (later to be a neighbor at No. 13) formed the firm of Boorman & Johnston, becoming successful importers and exporters dealing with European countries. He was a director of many organizations, an Elder of the Scotch Presbyterian Church, and a founder of New York University. He died at No. 7 in 1851; his widow Margaret\* continued to live there until her death in 1879; and their son John Taylor Johnston\*\*\* started his married life there. He was the first President of the Metropolitan Museum of Art.

John Johnston's granddaughter Emily was born and resided there most of her long life, her ownership of No. 7 extending from 1879 to 1935. Emily was the wife of Robert W. deForest,\* whose family had first made their home in Manhattan under Dutch rule in the Seventeenth century. Mr. deForest succeeded his father-in-law as the second president of the Metropolitan Museum of Art.

#8

John MacGregor, Jr., was the original lessee, builder, and resident of No. 8. He had been a senior partner of firms engaged in the wholesale grocery trade and a director of two insurance companies. Of Scottish origin, MacGregor died in 1841 at No. 8, where his widow Mary continued to live until she died in 1871.

Among tenants later residing at No. 8, the most prominent was Emily (Taylor) Lorillard\* who moved there in 1894. Her husband was Pierre Lorillard,\*\*\* tobacco merchant, sportsman and breeder of thoroughbred horses, who founded Tuxedo Park. His mother Catherine Griswold was a niece of George Griswold, of No. 9, next door. Emily J. deForest held the leasehold of No. 8 from 1902 to 1936, so that its garden would enhance her own residence, No. 7, next door.

#9

John Morrison, merchant, was the original lessee, builder, and resident of No. 9, and he died there in 1843. His firm Kelly & Morrison contributed to the patriotic subscription of 1813. He may have been of Irish origin.

George Griswold,\*\* merchant, bought No. 9 in 1844 for his residence. He was a partner, with his brother, of the prominent firm, N. L. & G. Griswold, known as "No Loss and Great Gain." They owned their own ships and cargoes, including the clipper ship Panama, built about 1845 for the China trade. George was active as a director of many important organizations and was in the forefront in relieving suffering from yellow fever, cholera, and fire. Born to a prominent Connecticut family, he had come to New York City in 1794 and died in



WASHINGTON SQUARE NORTH (East of Fifth Avenue)

#9 cont. 1859. No. 9 continued to be owned by various members of his family until about 1926.

#10. The brothers John, William and Robert Kelly, merchants, obtained the original lease to No. 10, but it was their stepmother, the widow Elizabeth (Barr) Kelly, who was taxed for the house and listed as head of the family living there. Her husband Robert Kelly was a merchant and partner of John Morrison, who was soon to become a resident of No. 9, next door.

John C. Green,\*\*\* China merchant, financier and philanthropist, bought the house from the Kellys in 1842 for his residence. At his death in 1875, he bequeathed his wife the choice of \$60,000 or No. 10 Washington Square, and she chose the house. She was Sarah Helen,\* daughter of his early employer, George Griswold, of No. 9. After 1881, the leaseholds of Nos. 9 and 10 continued to be held by the same persons. Important tenants and residents of No. 10, in 1895, were Bishop Henry C. Potter\*\*\* and his wife.\* He had laid the cornerstone to the Cathedral of St. John the Divine. No. 10 was also rented to Mr. and Mrs. George B. McClellan and was their residence when he was Mayor of New York City.

#11 Thomas Suffern,\*\* merchant, was the original lessee, builder and resident of No. 11. Born in Belfast, Ireland in 1787 he had interesting connections: a cousin of President Andrew Jackson, whom he entertained; business adviser to his young compatriot, Alexander T. Stewart;\*\*\* heir in 1810 to the New York City tobacco business of his uncle George Suffern; and son-in-law of Scottish-born William Wilson, a well-connected importer of dry goods and tobacco dealer in New York City. Thomas Suffern became a wealthy importer of Irish linens and a bank director. He was the only widower on "The Row", dying in 1869 at No. 11, as had his wife Janet.

In No. 11 in 1855 their daughter Agnes Suffern was married to Edward N. Tailer, Jr.,\* who was a cotton merchant and importer. Their residence for a while was No. 4 East Eighth Street, behind the Sufferns' stable, but in 1874 they moved back to No. 11 where both died. Mary Tailer, their daughter, who was born there, married Robert R. Livingston of the prominent Seventeenth century New York family. The Livingstons resided at No. 11 until 1936 when Mary, as an elderly lady, was forced to surrender her grandfather Suffern's house to Sailors' Snug Harbor, because the leasehold had expired.

#12 Samuel Downer, Jr., merchant, was the original lessee and builder of No. 12, and its first resident for a few years.

Samuel S. Howland,\*\* merchant, bought the house in 1837 and lived there until he died in 1853. With him there for a while was his older brother, Gardiner Greene Howland.\*\*\* They had recently retired from their firm, G. G. & S. Howland, founded in New York City in 1816, whose trade rapidly became world-wide but was especially with Latin American ports. The first clipper ship, the Ann McKim, was built for the firm in 1823. The Howland brothers, born in Connecticut, came of a prominent family which had emigrated to America on the Mayflower.

William Butler Duncan,\* whose mother owned No. 2 briefly, purchased both No. 12 and the adjoining corner house, No. 13, and remodeled them in 1872 into one mansion, where his home was a center of hospitality. Born in Edinburgh and a graduate of Brown, he was a founder of the Manhattan and Racquet Clubs, President of the Whist Club, and Vice President of the New York Chamber of Commerce. Unfortunately, the failure of his private banking firm, Duncan, Sherman & Co., resulted in his losing his Washington Square mansion.

The double mansion, No. 12, became the last residence of Edward Cooper,\*\*\* who bought it in 1879 and died in 1905. His family\* living there included his wife and daughter and her husband Lloyd S. Bryce,\*\*\* who was owner-editor of the North American Review and later the United States Minister at The Hague. Mr. Cooper was a manufacturer of iron and steel, and a president of Cooper Union, founded by his father. While a resident of No. 12, he was fusion Mayor of New York City.

#13 James Boorman,\*\*\* prominent merchant and railroad president, was the original lessee, builder and resident of No. 13, on the corner of



WASHINGTON SQUARE NORTH (East of Fifth Avenue)#13  
cont.

Fifth Avenue. Born in England of Scottish ancestry, he came to New York City as a boy and soon became successful as senior partner of Boorman & Johnston, his partner being John Johnston, later of No. 7. Boorman was a generous benefactor of the blind, the orphans, and of Trinity Church. After his death in 1866, his adopted daughter Mrs. Josiah W. Wheeler\* sold No. 13 to William Butler Duncan,\* who had it combined with No. 12 into a double mansion, using No. 12 as its address.

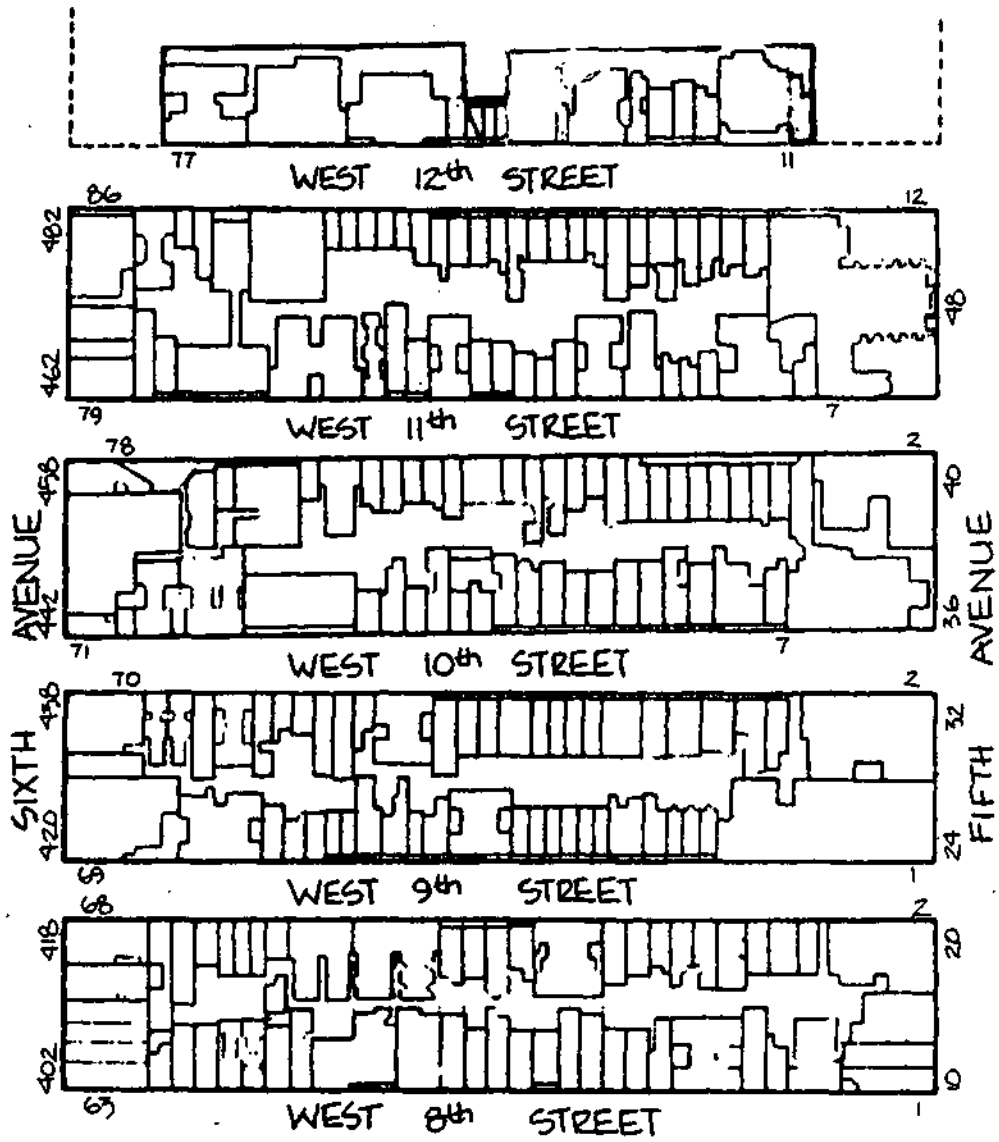
This sketch of residents of "The Row" on Washington Square gives a picture of the merchant and banking class who settled the region long before the influx of artists and authors to Greenwich Village.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 2



AREA 2

FIFTH AVENUE (Between Washington Square North & 12th Street)

By the middle of the Nineteenth Century lower Fifth Avenue, beginning at Washington Square, was the stronghold of many old Knickerbocker families, pew holders at fashionable Grace Church, the Church of the Ascension, and the First Presbyterian Church. These families were also box holders at the Academy of Music on Fourteenth Street and fought the advent of the new Metropolitan Opera House on upper Broadway in the Eighteen-eighties. Even more important for the neighborhood was the fact that many of these families were active in the founding and development of New York University, whose original building in the Gothic Revival style stood on the east side of the Square.

It was an Avenue of dignified appearance with its brick and brown-stone residences, some of the earliest of which were built in the Eighteen-thirties in the Greek Revival style. The majority of houses were built in the Italianate style. Among bold innovations was the first mansard-roofed mansion in the City, at the southwest corner of Tenth Street.

Many notable families had their residences here, below Fourteenth Street, and enjoyed the spacious elegance of nearby Washington Square. Madison Square and Gramercy Park were considered "uptown", although themselves in the process of development by the Eighteen-fifties.

An air of solid respectability, bolstered by rapidly rising property values, gave the Avenue a prestige which it was destined always to retain as the elegant residences moved ever northward until they reached the upper confines of the Avenue.

This small portion of lower Fifth Avenue has maintained its distinguished residential character, while areas further north have become commercial and some have declined. This attractive character is due to its proximity to Washington Square and to its exceptionally fine residential side streets which represent, architecturally, an outstanding section of Greenwich Village.

Most of the high brick apartment houses which line the Avenue today were built before the great financial crash of 1929. Thereafter, there was little or no major building activity until the Nineteen-fifties.

FIFTH AVENUE West Side (Betw. West 12th & West 11th Sts.)

#48

Descending the Avenue on the West Side, one immediately notices the First Presbyterian Church which occupies the entire block front between Eleventh and Twelfth Streets (between Fifth and Sixth Avenues). The church is one of the adornments of lower Fifth Avenue. Set in ample grounds, it is a fine early example of Gothic Revival architecture, designed by the English-born architect Joseph C. Wells, later one of the founders of the American Institute of Architects. The cornerstone was laid in 1844, and the church was opened for worship in January, 1846. This is one of the oldest congregations of Presbyterian denomination in Manhattan and was formed in 1716. The old Wall Street church was built in 1719, and it was there that George Whitefield preached in 1740. In 1918, the Madison Square Presbyterian Church and the University Place Presbyterian Church were merged with the First Presbyterian Church, and in 1919 this church was lengthened to accommodate these congregations with the addition of a new chancel.

The most conspicuous feature of this brownstone structure is the great tower. One enters the nave through an arched doorway decorated with crockets and finials. Above this, on either side, are niches. Filling the mid-height of the tower are three very wide pointed-arch windows, filled with a tracery of quatrefoils, set between mullions, joined at their heads by small pointed arches. The corner piers are octagonal and set back at each horizontal band course. The belfry windows, two to a side, are louvered and have ogival arches adorned, as at the front entrance, by small crockets and finials. A crenelated parapet terminates the tower, with four corner piers rising above it, effectively crowned with crocketed finials. Intermediate ribs, rising above the crenelations, are themselves crowned by elaborate little finials. The tower is flanked by two pointed-arch windows with horizontal banding, signaling the galleries within. The side windows are similar to these and are set between offset buttresses which rise

FIFTH AVENUE West Side (Betw. West 12th & West 11th Sts.)#48  
cont.

above roof level, interrupting a low railing composed of a series of adjoining quatrefoils, capped with a stone coping. The buttresses are terminated by small gablets with four-sided finials rising above them, adorned with picturesque crockets. The two buttresses at the front corners facing Fifth Avenue are larger than the others and rise to a greater height, although similarly ornamented.

FIFTH AVENUE West Side (Betw. West 11th & West 10th Sts.)

#40

On the southwest corner of Fifth Avenue and Eleventh Street, and entered at Nos. 2-10 West Eleventh Street, is a fifteen-story Neo-Georgian apartment house designed by Van Wart & Wein and completed just a month before the "crash" of 1929. To the south it adjoins the Church of the Ascension so that it is virtually open on three sides. The first floor is of rusticated stonework and, above that, at the central portion of the Fifth Avenue and Eleventh Street facades, smooth stonework (ashlar) extends up for two more stories with the corners of brick set off with stone quoins. The fourth floor has band courses of stone, top and bottom, and stone window trim, leaving the spaces between the windows as an effective series of brick panels. Above this, the brick walls rise sheer in running bond with headers every sixth course and brick quoins at the corners. Metal balconies, at alternate floors, adorn this otherwise plain wall. At the upper floors balconies and other trim provide a positive termination leading to the set-back central tower. This tower rises through a high base to an arched and pedimented loggia above which may be seen a Georgian type church belfry serving as the crowning feature.

On this site once stood four handsome town houses facing the Avenue (Nos. 40-46). No. 46, which stood on the corner of Eleventh Street, was a "Brownstone" with segmental-arched windows. Adjoining this to the south, Nos. 42 and 44 were both Greek Revival houses with the small attic windows, so typical of this style of architecture. No. 44 had retained its original simple cornice with wood fascia board, while a mansard roof had been added at No. 42, the residence of William Brockie.

At No. 42, next to the Church of the Ascension and overlooking its ground, stood the very interesting town house of John A. C. Gray, a Vice President of the old Peoples' Bank and a Commissioner of Central Park, in connection with which he doubtless met Calvert Vaux, the architect. The house was designed before 1857 by the firm of Vaux & Withers and is featured in Vaux's book Villas and Cottages. It was four stories high with basement, and the fourth floor was within a striking ogee-curved mansard roof with iron cresting on top. Two great chimneys, symmetrically placed, rose alongside and above the mansard roof on the south side. The dormers had balusters in front of them and were crowned by handsome arched pediments. The basement was brownstone, and the first floor had alternate courses of brick and brownstone. Above this point the walls were of brick. Arched windows appeared at the third floor and, on the Fifth Avenue front, the second floor windows had small concave roofed hoods carried on brackets. The front door, at the right side, was approached by a long gracious stoop, and the front doorway was hooded like the windows above. At the left a three-sided bay window projected with three arched windows and low roof above. On the south side four small but elongated windows, arched top and bottom, presented an unusual aspect for that day and served ingeniously as the windows for small dressing and bath rooms. This house was the last word in Parisian elegance and, for its early date, most unusual.

#36-38

The Church of the Ascension, an extremely handsome, brownstone Gothic Revival edifice, built 1840-41, is one of the earliest churches designed by Richard Upjohn. It has the traditional Gothic Revival plan, with entry through a central tower at one end, high nave with clerestory and side aisles. Pointed windows between buttresses capped by stone gablets extend along both side aisles and clerestory. The fine square tower displays a singularly attractive triple-arched window above the pointed-arched doorway. The triple window is of particular interest

FIFTH AVENUE West Side (Betw. West 11th & West 10th Sts.)#36-38  
cont.

as the pointed arches of its two smaller flanking sections are kept lower than the central one. Directly above is a small lancet window, and above this the louvered belfry with an unusual multi-arched top. Four stone piers reinforce the corners of the tower and are topped by gablets and four-sided pinnacles crowned with attractive stone finials. Between these piers, at the top of the tower walls, are miniature arched corbels crowned by machicolated parapets.

The church is noted for its beautiful stained glass windows. Two of them were executed in the Eighteen-eighties by John LaFarge, who also painted the famous mural, "The Ascension of our Lord," in the interior.

The church and its harmonious rectory continue around the corner to the northeasterly end of West Tenth Street.

FIFTH AVENUE West Side (Betw. West 10th & West 9th Sts.)#30  
(#28-32)

No. 30 Fifth Avenue, at the southwest corner of Tenth Street and the Avenue, a dark red brick apartment house fifteen stories high was designed in the Neo-Federal style by Schwartz & Gross in 1923. Slender pilasters rise from just above the sidewalk through three stories, where they are capped by a continuous cornice with paired arched windows above it. These windows have blind arches of terra cotta representing urns flanked by swags. Above this, the brick wall rises sheer, interrupted only by a balustered balcony centered at ninth floor level. The top two floors repeat the terra cotta arched window motifs with balustered balcony below them.

On the site of this apartment house stood three town houses (Nos. 28 through 32). The corner house, No. 32, was, at the time of its construction, one of the most imposing mansions in New York. It had the first mansard roof to appear on the Avenue, and probably the first in the City. It was designed for Hart M. Shiff in 1850 by Detlef Lienau, a Danish architect who had come to this country in 1848. Shiff was a French banker who had likewise recently arrived in New York. It was three stories high with mansard roof above and was approached by an elegant balustraded stoop approached by flights of stairs from both sides. It was built of brick with quoins at all breaks in the wall and at the corners. On the Fifth Avenue front, a central section was projected slightly forward, and here the imposing double doors with iron grilles were set off by a stone framed doorway crowned by a cornice supported on console brackets. The two full length windows on either side of it were similarly framed and crowned. Paired pilasters flanked the doorway in the projecting central section and terminated in an entablature at second floor level. Above this, paired pilasters were carried up through two stories to the roof cornice. Arched dormers graced the mansard roof on both sides with a central dormer with double window crowned by an ornamental cresting flanked by finials. Later this house was acquired by Amos R. Eno, builder and owner of the Fifth Avenue Hotel at Twenty-third Street. Arthur Train's novel, His Children's Children, reportedly has reference to this notable house. (For further information see E. W. Kramer, "Detlef Lienau," Journal of the Society of Architectural Historians, Vol. XIV, No. 1, March 1955).

To the south of this house was another fine mansion of an earlier period, the old Brevoort house of Greek Revival design. Where their yards once met, twin houses were introduced, designed by Henry J. Hardenbergh for J. H. Gautier (Nos. 28 and 30). These twin houses of brick with stone trim were built in 1883-84 in that late Nineteenth Century style of architecture so reminiscent of the Romanesque Revival, but introducing new elements of design. They must have proven a handsome addition to the Avenue with their fine expressive use of materials.

#24

No. 24, the Fifth Avenue Hotel, is an enormous building fifteen stories in height, sharing the Fifth Avenue block front with No. 30 and extending to Ninth Street (No. 1). It was built in 1926 and was

FIFTH AVENUE West Side (Betw. West 10th & West 9th Sts.)#24  
cont.

designed by Emery Roth. Sheer brick walls rise above a two-story stone base of smooth ashlar. At the corners the windows just above this base are elaborately framed in terra cotta in Spanish Renaissance style. Further enrichments in terra cotta appear again at the top of the building.

On this site once stood one of the finest free-standing Greek Revival mansions in the City. This was the house built in 1834 for Henry Brevoort, Jr., designed by A. J. Davis. Brevoort, a prominent member of New York society, was a lifelong friend of Washington Irving and a brother-in-law of James Renwick, the noted architect. It was three stories high with basement, and was approached by a handsome flight of steps with paneled blocks at the sides. The entrance doorway was flanked by fluted Ionic columns with pilasters framing them, all supporting a handsome entablature with acroteria above. The first floor windows were floor-length and double-hung, with iron balconies outside. All the windows were shuttered, even including those of the low attic story. An interesting effect was achieved on the Fifth Avenue front by projecting the center portion, containing the front door, slightly forward. At the corners, broad pilasters of masonry also stood forward, leaving the side windows set in recessed panels which extended the full height of the building. At the center of the south side a swell-front, such as was found in Boston at that date, was introduced, a most attractive feature and a survival of the earlier Federal style of architecture. All the windows of this house had exterior blinds, and it had an appearance of solid respectability.

In 1850 this house was bought by Henry C. deRham and in 1921 resold to George F. Baker, Jr. In 1925 it was razed to make way for the Fifth Avenue Hotel. Philip Hone, in his interesting Diary, reminds us that no house in the City was so well calculated to entertain a large assemblage of guests as was this princely mansion. In February 1840, Hone and some members of his family attended a costume ball there which was enjoyed by some five hundred guests. Hone appeared in the red robes of Cardinal Wolsey and said enthusiastically: "...Never before has New York witnessed a fancy ball so splendidly gotten up, in better taste, and more successfully carried through." He thus complimented the Brevoorts and their magnificent house for making possible such an evening.

FIFTH AVENUE West Side (Betw. West 9th & West 8th Sts.)

#20

No. 20 Fifth Avenue, seventeen stories high, is one of the more recent apartment houses on the Avenue, having been built in 1939-40 from designs by Boak & Paris in a Neo-Classic style displaying primarily Greek motifs. The first floor is of stone and may best be described as a vertically reeded wall. Above, a simple brick treatment features full height wall recesses and broad steel casement windows. Horizontal stone band courses have a unifying effect between the third and fourth floors and, near the top, beneath the broad stone coping. This apartment house has its main entrance at Nos. 2-4 West Ninth Street.

In 1874-76 the handsome Berkeley Hotel was built on this site for William C. Rhinelanders in the latest Parisian Neo-Grec style with segmental-arched stone framed windows. Under each window arch, the windows were paired with central mullion between and small iron railing at the bottom. This elevator hotel rose to a height of seven stories. The Berkeley Hotel and the old "Grosvenor" nearby were quiet family hotels depending on a non-transient, wealthy clientele. In actuality, both should be described as apartment hotels due to the nature of their tenancy.

#10-16

In 1848-49 Henry Brevoort built four houses (Nos. 10 through 16) in the Gothic Revival style, of brownstone, complete with label moldings and miniature crenellations at the top. Today Nos. 14 and 16 remain as a five-story apartment house shorn of Gothic detail, with parapet instead of cornice, and sharing a common basement entrance in lieu of the original stoops. Plate glass replaces the original muntined sash and a

FIFTH AVENUE West Side (Betw. West 9th & West 8th Sts.)#10-16  
cont.

veneer of smooth stucco covers the front. In 1851 G. R. Green lived at No. 16, and A. LeBabier at No. 14.

No. 12 was razed and replaced by a high, narrow apartment house in 1903 for Max Juster, with Louis Korn as architect. It is nine stories high, designed in the Beaux Arts style of the Eclectic period with two-story rusticated base topped by a balcony with stone uprights and iron railings. Above this rises a brick wall, interrupted only by a deeply recessed window enframed with stone which extends through the fourth and fifth floors. Four enormous brackets may still be seen at high level intended to support a balcony at the eighth floor. Above the ninth floor, corner piers and a pergola-type central feature rise above roof level at the top. The Gothic house which was razed to make way for this apartment, was occupied in 1851 by Augustus Zerega.

No. 10, the large five-story house on the corner, is the only one of the row retaining some of its aura as an elegant town house in the Gothic Revival style. It became the residence of Thomas Egleston, who bought it in 1848. Egleston was a wealthy and successful iron merchant at No. 166 South Street. Until recently the house retained its label moldings above the windows. The mullioned window frames continue to be impressive. Many of the windows at the old parlor floor level have upper stone panels, incised with a row of Gothic quatrefoil designs. The crenelated roof cornice, attractively covered by a similar one of metal, continues to emphasize the original style. The front stoop and doorway were removed as early as 1906. The entrance, now at sidewalk level on Fifth Avenue, has a doorway embellished in the Gothic manner. A row of shops was added in 1930. The building has been smooth-stuccoed.

SIXTH AVENUE (Between West 8th & West 12th Streets)

Passing along Sixth Avenue, renamed Avenue of the Americas in 1945, one enters the Historic District at West Fourth Street and leaves the District at West Twelfth Street. Along the route is the picturesque Jefferson Market Courthouse at West Tenth Street, now a library, and the towering Women's House of Detention adjoining it to the south. With its clocktower, gables, ornament and stained glass windows, and multitude of High Victorian Gothic details, the Jefferson Market Courthouse, tailor-made for its site, is a landmark in the best sense of the word.

This section of Sixth Avenue still serves its traditional purpose: a "market place," a commercial street for the neighborhood. From the late Eighteen-thirties on, it was the Market, Courthouse and Jail site--and a shopping center. Most of the early houses remaining here were built originally as residences for shops underneath.

Other less readily noticeable features of the Avenue are the entrance to Milligan Place, also on the west side of the Avenue between West Tenth and Eleventh Streets, a charming retreat, a little courtyard of old houses set apart from the hurly burly of everyday traffic.

On the east side the Charles Restaurant, occupying a handsome turn of the century loft building, and Bigelow's Pharmacy, a late Romanesque Revival building of the Eighteen-nineties, attract particular attention.

The elevated railroad, which invaded Sixth Avenue in 1878, had cars pulled by steam engines that terrified pedestrians and horses alike. By 1938 it was considered obsolete and was removed, restoring sunlight and air to the once gloomy Avenue. It was replaced soon after by the Sixth Avenue Independent Subway.

SIXTH AVENUE East Side (Betw. West 8th & West 9th Sts.)

#402

This four-story brick apartment house with steel sash windows was built in 1951. It occupies a corner site and has a brick parapet with stone coping. The ground floor is occupied by stores and a Neo-Colonial door with broken pediment on Eighth Street (No. 63) serves as entry to the apartments above.

#404-410

These four buildings, although so dissimilar today, are all that remain of a row of eight houses, built in 1839 for William Beach



SIXTH AVENUE East Side (Betw. West 8th & West 9th Sts.)#404-410  
cont.

Lawrence, which once occupied the eastern side of Sixth Avenue between Eighth and Ninth Streets. All the houses have stores or restaurants at ground floor level. No. 410, three stories high, remains closest to its original appearance and retains its muntined double-hung window sash and simple roof cornice, which may also be seen at No. 408. The front of No. 406, of pressed sheetmetal displaying classical details, dates from alterations of 1896 and 1902. Above the cornice line is an elaborate arched pediment, supported on half columns and enframing a niche. No. 404 had an extra floor added and acquired a new brick front in 1931.

#412-414

This handsome office building, erected for Clarence O. Bigelow in 1902, is occupied by C. O. Bigelow, Chemists, Inc. It was designed by John E. Nitchie. Eight stories high, it is an interesting building showing the transition from the Romanesque Revival to the new classicism, albeit a very late example for this date. The stone trim of the Romanesque arches, which take in five stories, and the classical sheet-metal cornice with swags, are the outstanding features of this striking pharmacy.

#418  
(#416-418)

This seven-story apartment house (also Nos. 66-68 West Ninth Street) with restaurant below, is the same height as Bigelow's (No. 414). It is built of brick with stone trimmed windows and is surmounted by a sheet-metal cornice carried on uniformly spaced brackets. It was built in 1900 for Johanna Baumann by architects Schneider & Herber, and occupies a corner site on West Ninth Street from whence the apartments are entered. The restaurant displays much classical detail, having round arches and a corner entrance with columns. The painter, Emil Ganso, lived here during the Nineteen-thirties.

SIXTH AVENUE East Side (Betw. West 9th & West 10th Sts.)#420  
(#420-430)

This thirteen-story contemporary brick apartment house (also No. 69 West Ninth Street) occupies what were formerly six city lots. It has metal sash and, in the recessed central portion, a horizontal accent is achieved through differentiation of the color of the brickwork. The Sixth Avenue entrance is at the northern end, and the balance of this front is occupied by shops. The angled treatment of the top floor corners creates an interesting profile against the sky.

On this site, at the northeast corner of West Ninth Street and Sixth Avenue, once stood the very handsome classical building of the West Side Savings Bank. It was designed by Halsey, McCormack & Helmer and was completed in 1929. It was a long narrow structure with rusticated base. The narrow end, on the Avenue, had a large arched door in the rusticated first floor and a loggia above with handsome paired columns.

#432

Sandwiched between two giant neighbors, this little building represents the disparities begotten by economic pressures. Its twenty-seven foot frontage is all that is left of a row of nine houses which once faced the Avenue. The property had been in the Cotheal family for over seventy years when the houses were sold in 1911. No. 432 is three stories high and was remodeled in the Twentieth Century with a new brick front with terra cotta trim. The ground floor in terra cotta has round-arched windows and, on each side, an entrance signaled by high panels above and diminutive balconied niches crowned by fleurs de lys. The second floor has French doors with wrought iron balcony and the two central third floor windows interestingly combine under a terra cotta fret with side pieces. The parapet is stepped up at the center.

#434  
(#434-438)

This six-story building (also No. 70 West Tenth Street) was designed in the Italian Renaissance manner of the Eclectic period by Ralph Townsend in 1894. The first two floors are executed in smooth (ashlar) stonework, and the front door has an arched Renaissance hood with oval window above, framed by cornucopiae. The windows of the upper floors are arranged in groups of three, and set off by terra cotta frames and pilasters. The sixth floor window groups are separated by richly decorated terra cotta panels. The cornice was removed in 1961 when the metal storefronts were installed at street level.

SIXTH AVENUE East Side (Betw. West 10th & West 11th Sts.)

#442-448

These four houses were built on lots which were owned by William Beach Lawrence, and then sold to John H. Martine in 1834. Nos. 442 and 444 were built in 1834-35 for Martine, while Nos. 446 and 448 were erected a decade later, in the mid-Eighteen forties, for Dr. Austin Sherman, who owned considerable property in the neighborhood. These little brick houses, three stories high, with stores at ground floor, present a fairly uniform appearance above the first floor. The corner house is slightly higher than the three houses to the north. Nos. 442 and 444 both have later bracketed cornices, while No. 446 has a modillioned cornice. No. 448 has a modern brick front with metal casement windows and simple brick parapet at the roof. No. 442, the corner building, is also numbered as No. 71 West Tenth Street.

#452  
(#450-454)

This handsome six-story loft building was designed in 1891 by Ralph Townsend, architect of No. 434. It was designed in a very late version of the Romanesque Revival, as may be seen particularly at the top floor, where round-arched windows are separated by piers with clustered colonnettes, or ribs, of brick carried on stone corbels. The three centered arches over the triple windows at the fifth floor once rested on carved Romanesque capitals, such as may be seen on the piers at second floor level. They have been smooth-stuccoed. A very strident horizontality has been introduced at the first two floors by alternating wide bands of stone and brick. This building is now occupied, at ground floor level, by a restaurant. It stands on the site of the former Shiloh Presbyterian Church.

#456-458

This severely plain six-story brick building (also No. 78 West Eleventh Street) was built in 1915 for the Leonard Weill Construction Company by Gronenberg & Leuchtag, architects. It is an apartment house rented for commercial uses at ground floor. The top floor is embellished by simple terra cotta ornament and an ornamented brick parapet.

SIXTH AVENUE East Side (Betw. West 11th & West 12th Sts.)

#462 &amp; 464

These two identical houses, three stories high, were built in 1841-42 for James Marsh in the vernacular of the day, with simple cornice and window lintels. In spite of the stores at ground floor, the upper floors look much as they did when built, except for the substitution of plate glass for muntined sash. No. 462 is also numbered No. 77 West Eleventh Street.

#466-470

Built in 1844 in the vernacular, with simple cornices and window lintels, these three houses have, nonetheless, retained their muntined upper window sash. They have stores at street level and, although three stories high, are slightly higher than their neighbors to the south. Little rows such as this one, although not examples of great architecture, retain the homogeneous scale and use of materials of the best of The Village. They were part of the development of the block by Daniel A. Baldwin, an attorney (see Nos. 54-84 West Twelfth Street).

#472

This tiny, one-story taxpayer, a dry cleaning establishment, performs a useful function in the community and makes the transition from the low-lying houses to the south to the neighboring apartment house to the north, of which it forms a part. It may still incorporate elements of a building of 1877 on this site.

#474-482

This seven-story brick apartment house (also No. 86 West Twelfth Street), built in 1956, occupies, with No. 472, the site of six of Baldwin's houses. It is entered from West Twelfth Street, and has stores at ground floor level facing the Avenue. Metal sash is combined in twos and threes, interspersed with singles to lend interest. At the central section the sills and narrow lintels are made continuous, unifying the windows in groups for horizontal emphasis. The architect, Israel L. Crausman, designed the structure.

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

This is a street of startling contrasts. At the sidewalk level, it is the mecca of tourists coming to The Village, a center of its night life, and forms a part of the commercial area that once spread eastward from the old Jefferson Market. Consequently, it is full of small shops and restaurants, many of which are located in taxpayers along the south side of the street near Sixth Avenue.

By contrast, if one glances upward above the level of the shops, one can recognize town houses that are reminders of a bygone era. This is especially true of the north side. Here several Greek Revival doorways, crowded between the shops, serve to indicate the original residential character and architectural style.

Conforming to the generally uniform four and five-story height on this street are some early apartment houses near Sixth Avenue. Breaking this height visually are the many taxpayers, a hotel, and a very high apartment house at Fifth Avenue, on the south side.

Worthy of special note is the elegant house on the north side at the Fifth Avenue corner. It is one of the few Gothic Revival buildings in The Village, a reminder, in its stately proportions, of the town houses which once lined Fifth Avenue.

Among the few attractive shop fronts remaining from an earlier period is one at the east corner of MacDougal Street. Here the cast iron columns and cornice have been picked out in lively colors, and the effect is both gay and attractive.

By and large, the street has heterogenous rows of shops, some of which are only one-story high while at other points, two shops rise one above the other. Perhaps the fact that shop fronts of all periods and varying styles have been applied over the fronts of the houses without any controlling design or height accounts for the ragged appearance of the street today. Very few structures have been erected as completely new buildings, except the low taxpayers which give it a toothless appearance.

Historically speaking, The Fifth Avenue Association has succeeded to a large degree in controlling the Avenue. Designation of the Historic District will make possible in future the application of regulatory design controls to a shopping street such as this, where commercial properties vie with one another in their clamor for variety and attention.

Three centuries ago, history had been made at what is now the southwest corner of West Eighth and MacDougal Streets. Here in 1633, Director General Van Twiller had built his country home on his farm (bouwery) on the Indian road to Sapokanican (Greenwich Village).

West Eighth Street, when largely residential, was known as Clinton Place and was named for DeWitt Clinton in 1842, receiving its present name in 1898.

WEST EIGHTH STREET North Side (Betw. Sixth & Fifth Aves.)

#63 This is the side entrance for the modern four-story brick apartment house erected in 1951, which faces Sixth Avenue (No. 402).

#61 This brownstone house, now five stories high with shops at the front two floors, was built in 1839 for William Beach Lawrence. Lawrence, an important property owner in The Village, had served as secretary of legation and chargé d'affaires in London in the late Eighteen-twenties, and later achieved recognition as a writer on international law. Later in the Nineteenth Century a floor was added to No. 61 and the building was veneered with brownstone, and crowned by a new bracketed cornice. It has muntined sash at the upper floors.

#57 & 59 This handsome pair of five-story houses was erected in 1875 with brownstone veneer, ornate Queen Anne cornices, and classical details. They both have stores at street level and, while No. 59 has the old style muntined window sash, No. 57 displays a more modern type, with single vertical muntins. No. 57 retains paneled window lintels, little corbels under the windowsills, and cornices carried on brackets above the fifth story windows, decorative touches which have disappeared at No. 59. The houses were built for Joseph Ohmeis.

#55 This six-story apartment house, with store at street level, was built in the mid-Eighteen-nineties. It displays round-arched windows

WEST EIGHTH STREET North Side (Betw. Sixth & Fifth Aves.)

- #55  
cont. at alternate floors, beginning at the second floor. The windows are triple, separated by mullions, and the style is transitional, from Romanesque Revival into classical of the Eclectic period. Ornamental brickwork and horizontal band courses adorn the front. The windows at the right side have doors opening onto small wrought iron balconies. This building was erected on the site of an 1851 house. The sculptors Gaston Lachaise and Oranzio Maldarelli resided at No. 55 during the Nineteen-thirties.
- #53 Built on the site of an 1848 stable belonging to William Wetmore, a wealthy merchant active in the China trade, this brick apartment house was erected in 1890. It is five stories high and Queen Anne in style, displaying an extremely elaborate, sheetmetal roof cornice with broken pediment. This cornice is carried on bold end brackets and has ornate panels and lunettes in the fascia. The window lintels are simple rectangular stone variants of this style, while the second floor windows are arched. Shops occupy the arched openings on either side of the central entrance door and the basement areas below them.
- #51 Erected in 1877 on the site of an 1848 stable, this brownstone apartment house rises to a height of five stories with store at street level. The austere simplicity of this front, and of the windows with simple vertical muntin in the sash, are an interesting contrast to the elaborate Queen Anne roof cornice. This cornice is carried on festooned console brackets and crowns the building with broken pediment at the center and floral swags between consoles. The building was erected for Joseph Ohmeis, also the owner of Nos. 57 and 59 West Eighth Street, and No. 51 must originally have been very similar in appearance to No. 57.
- #41-49 This row of five late Greek Revival town houses was built for William P. Furniss in 1845. Furniss was a Southerner who made his money in Wall Street and in real estate. These houses were originally three stories high with basements, but all were altered in the Twentieth Century to provide stores at street level, with second floor shops above them. No. 49 displays its original simple wood cornice and No. 43 its original doorway with pilasters and entablature as lintel. Nos. 41, 43 and 47 all were raised one story, and No. 41 and 43 display elaborate Neo-Grec cornices of the Eighteen-seventies. The window lintels of No. 41 were embellished with sheetmetal cornices carried on brackets in the same style. Constantino Nivola, the sculptor, lives at No. 47.
- #37 & 39 These two loft buildings stand on the site of two more of William P. Furniss' private houses of 1845. No. 37, four stories high with skylighted top floor, was completely remodeled in 1908, while No. 39, nine stories high, is a newer building, erected in 1910. They are simple utilitarian buildings with plate glass windows, separated by wood mullions extending from wall to wall. They both have brick panel walls below sill level at each floor. The top floor of No. 39, with small windows, was a later addition. Ann Charlotte Lynch, New York's literary hostess during the second half of the Nineteenth Century, lived at No. 37 from 1848 to 1849.
- #33 & 35 These two five-story houses, although practically identical, were built three years apart, No. 33 in 1842 and No. 35 in 1845, for J. B. Herrick and Zebediah Cook, Jr., respectively. No. 35 became Cook's residence. Later, No. 33 was the home of Thomas Bailey Aldrich, the author, when it was known as No. 105 Clinton Place. Both have stores at first and second floors and retain their muntined window sash above, except at the fourth floor of No. 33. The attic floors have the low casement windows typical of the Greek Revival. These windows are cut into the wood fascia boards of the roof cornices.
- #31 This house was originally built in 1844-45 for Henry Youngs, merchant, as his residence. A completely new front, influenced by the German Jugendstil, was installed in the early part of the Twentieth Century. A self-conscious pattern of brickwork sets off and enframes stucco panels, while the severely simple windows with

WEST EIGHTH STREET North Side (Betw. Sixth & Fifth Aves.)

#31 cont. transoms above accord in scale with the wall module. A low pedimented parapet with flat central portion crowns this front.

#17-29 Despite their dissimilarity today, this row of seven town houses was once an elegant feature of this street. All were built in 1845-46, in the Greek Revival style, and taxed in 1846 to William Wagstaff. The prototype of this four-story row is found at No. 27, where, except for the Queen Anne roof cornice and stores at the two lower floors, we see most of the original features intact. Especially notable is the "eared" front doorway crowned with a triangular pediment, still in place alongside the plate glass show window of the store. Before alterations, there was a handsome stoop and basement. The muntined windows are unchanged except for the addition of sheetmetal cornices. Some original lintels, with small cornices, may be seen at No. 21. No. 29 also retains a similar Greek Revival doorway. Most extensively altered is No. 25 which has a Queen Anne cornice like No. 27 and had window lintels added at the same period. These cornices, with raised central panel, display the sunburst motif, hallmark of the Queen Anne style. All now have stores at street level, and Nos. 17, 19, 27 and 29 have them also at the floor above. Nos. 21 and 23 have been rendered similar with stepped brick roof parapet in lieu of cornices. No. 19 has a completely new brick front with interesting use of brick at the window frames and parapet.

#11-15 This brick apartment house, "Brevoort Court," built in 1921, now occupies the site of No. 13 where Richard Watson Gilder, the noted editor, lived from 1888 to 1909. This apartment house has an absolutely plain brick front and is six stories high. Its window arrangement (fenestration) has much the same scale and character as that of the houses which surround it, so that it blends quite harmoniously with them.

#9 This small town house was built in 1851 for Dr. J. O. Smith, as his residence. It is brick and four stories high and has muntined window sash at the two top floors. The stone lintels above the windows, with their delicate cornices, are the originals, as is the modillioned roof cornice. The second floor full length windows have been replaced by steel French doors. An interesting old fire escape provides full width balconies for the two upper floors, terminating in a handsome Italianate cast iron balcony outside the left-hand second floor window. The first floor is now a store.

#7 Although it was built in the same year as No. 9, this five-story house has been extensively altered and is quite dissimilar to it. The third and fourth floor windows give the best idea of the original appearance of the house, which was built for Miss C. Clothard. The second floor windows are very small and were altered at a later date. The top floor, with its attractive row of French doors opening on to a balcony, was added at a later date. It has a sheetmetal cornice above it. A store now occupies the first floor.

#3-5 The Hotel Marlton is an eight-story building which was constructed in 1900. It is built entirely of brick with handsome stone trim at door and windows. The first two floors are of rusticated brick, and the last two windows at each side are paired in a curved wall section similar to a bay window. These extend from the second floor up to the top floor where they are capped by wrought iron balconies. The main doorway has columns with entablature above. The attic floor is crowned by a handsome cornice carried on uniformly spaced console brackets.

#1 This is the side of No. 10 Fifth Avenue and is one of the few Gothic Revival houses still remaining in this area. It was built in 1848-49 and became the residence of Thomas Eggleston. Shops were added in 1930 to this building (described under No. 10 Fifth Avenue).

WEST NINTH STREET (Between Fifth & Sixth Avenues)

Here, in contrast to so many other streets in The Village, the uniformity of the architecture is outstanding. Handsome rows of town houses,

WEST NINTH STREET (Between Fifth & Sixth Avenues)

many with English basements entered almost at sidewalk level, establish the quality of this outstanding residential street. Even the large apartment houses at mid-block and the hotel on Fifth Avenue, through the size of their windows, the use of their materials, and their details, harmonize as well as can be expected with their smaller residential neighbors. The apartment house at the west end of the block, on the north side, openly defies the entire neighborhood with its strong, uninterrupted verticals contrasted so obviously with the horizontals of its windows.

Looking through this block from the eastern end, we are primarily aware of an air of solid respectability, of tradition and culture. One senses the comfortable life which these Greek Revival houses made possible, and the elegance of the later rows of Italianate houses with their handsome rusticated basements. For their day and as examples of community planning, they were the equals of the row of Greek Revival houses lining the northern side of nearby Washington Square.

In this block on the north side, and just a few doors west of the Fifth Avenue Hotel, are three of the most distinguished Italianate town houses in New York City. They have English basements and are unified by a balcony railing at second floor level and a handsome roof cornice. Their most distinguishing characteristic is the enframing of the windows. This uniformity of treatment suggests what our architects were capable of and what our City might have looked like.

Here we need hardly speak of controls, as they were built-in at the various periods when this street was developed and, due to the high quality of the neighborhood, have been respected and maintained, as much as could be expected. Where such a fine neighborhood as this is downgraded or is "improved" through constant rebuilding and an excess of prosperity, controls again become necessary, at that end of the scale, to prevent the tearing down and replacement of all that is notable.

WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)

#2-4

This seventeen-story structure (described under No. 20 Fifth Avenue) was built in 1939-40 and occupies the corner site, where the Berkeley Hotel once stood.

#6

An extremely urbane facade of the Nineteen-twenties was applied to a house, built as an investment in 1845 for George D. Phelps, a druggist at 142 Water Street. It is three stories high above a basement. The remodeling included the basement entrance door, a stucco front, and floor-length French windows with transoms and iron balconies at the second floor. The architect, by placing horizontal band courses at both sill and lintel level at each floor, has achieved an attractive horizontality, relieved above the central second floor window by an Italian Renaissance cartouche. Handsome red tiles form a pseudo-roof in lieu of cornice.

#8

Perhaps even handsomer than No. 6, is this larger adjoining house, also built for George D. Phelps, as his own home, in 1845-46. Here a brownstone front has been similarly modernized with basement entrance and French windows at second floor. The wrought iron railings in front of these windows, with their horizontal diamond pattern, are an especially attractive feature of this house. A simple roof cornice capped by a railing crowns the whole.

#10

This fine Greek Revival house of 1841, complete with original stoop, iron stair and areaway railings, and pilastered doorway, was erected for Thomas McKie, lumber merchant, as his own home. It has been remodeled to provide a high, north light studio at fourth floor level. The windows at the top floor have been combined to form a triple sash, while a high steep roof surmounts the house, with the large steel sash dormer for the studio. The famous painter, William Glackens, lived here in the years between the two World Wars.

#12

This six-story apartment house has a mid-Twentieth Century facade

WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)#12  
cont.

which may conceal a much earlier house, erected for Clinton Gilbert and sold upon its completion in 1845 to Martin Thompson, auctioneer at 105-107 Wall Street. The brick wall rises sheer to a parapet with picture windows (steel sash) at each floor. Texture is achieved in the brick wall through the use of pulled bricks at even intervals. Henry Jarvis Raymond, founder and first editor of the New York Times, and first editor of Harper's Magazine, lived at No. 12 from 1860 to 1867. A leading Whig and Republican, he served New York as Speaker of the State Assembly, then as Lieutenant Governor, and finally as Congressman (1865-67), at which time he was National Chairman of the Republican Party.

#14-18

This attractive row of Italianate houses was developed in 1859 by Isaac Greene Pearson, an architect at 8 Wall Street, who lived at the neighboring No. 12 while these four-story houses were being built. No. 14, which is smooth-stuccoed, has a rusticated entrance floor and strong horizontal band course above. The basement entrance is the result of a remodeling of the Nineteen-twenties. The muntined double-hung windows of the second story extend almost to the floor, with handsome cross-braced iron railings set within frames. The fourth floor windows, accented by exterior blinds, are round-arched and have a continuous horizontal sill. The arched interlocking muntins of the top sash lend an air of distinction to these windows. A quadruple studio window crowned by a low, arched pediment is set above the cornice in a steeply inclined roof.

No. 16 was also attractively remodeled in the Twentieth Century to provide a basement entrance. Here the rusticated basement includes two keystone-linteled windows and a broken-arch pedimented door. Above, the wall is smooth-stuccoed. The round-arched windows at second and third floor retain their double-hung sash divided simply by a vertical muntin. The small first floor French doors have wrought iron balconies with a wheel motif. The dormer window with steel sash is broad and square-headed.

No. 18 is the least altered house of the row. An Italianate brown-stone, it has a pilastered doorway and bay window at first floor linked by a common cornice. The original stoop leads up to the front door, with an entrance to the basement below it. The second and third floors both have fine round-arched windows with the original sash. Unlike its two neighbors to the east, the cornice lacks modillions. Above this cornice, there is a triple dormer with picture window in the center and square-headed top set in a steep roof.

#20 &amp; 22

This four-story house and its neighbor No. 22 were both built for Dr. Austin Sherman in 1845. The smooth-plastered front was remodeled to provide a basement entrance. A handsome "eared" frame, possibly the original, encloses both the second floor window and the new doorway below it. Otherwise the facade is quite simple, and the windows have retained their muntined sash. At the fifth floor, a large steel-sash studio window has been asymmetrically introduced to the right and a small square window aligned above the entrance door for stability of effect. The whole is surmounted by a high parapet set in the same plane as the front wall.

No. 22 has elegant, transom-headed French doors at first floor. It has a smooth-stuccoed front wall, double-hung window sash with muntins and short casement windows at the attic level. The crowning cornice above the attic windows, though boxed at a later date, still displays its handsome, vertically placed console brackets, one at each end.

#26  
(#24-28)

Though nine stories high, this Federal style brick apartment house of the Eclectic period harmonizes well with its neighbors in its use of materials, horizontal stone band courses, and other details. Federal style lintels and brick-arched tops for the four central windows set off the third floor windows to advantage. This theme is repeated at the top floor with a bracketed stone balcony unifying the four center windows again. It was built for and by Simon Schwartz in 1923.

#30

Completely remodeled in 1920, this former town house, built in 1846 for William Wagstaff, is now a dignified five-storied apartment house, with basement entrance replacing the former stoop. The front wall is smooth-stuccoed and is asymmetrically composed, with a transomed triple



WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)#30  
cont.

sash arrangement counterpoised against single windows at the right side. All the windows are inward-opening muntined casements handsomely enframed by the simplest possible molding. The top of the wall, just above the fourth floor windows, is crowned by a dentiled cornice.

#32-36

One of three simple town houses of the late Greek Revival period, No. 32 was built in 1845, the same year as its neighbors, Nos. 34 and 36, for the Jackson Marine Insurance Company. It has been remodeled more extensively than either of them and is now four stories high. Here a basement entrance has been introduced with Tudor arch and label molding. All of the windows have similar dripstone label moldings in the English Gothic tradition and, except for the large second floor window, are divided in three by wood mullions and have transom lights above. At the second floor, the window extends almost the width of the front. The sash consists of handsomely leaded casements. Like its two neighbors, No. 32 has a simple Greek Revival cornice with dentils.

Except for its modernized basement entrance, No. 34 remains closest to its original appearance. It is a refined but simple late Greek Revival house which once had a stoop leading to the first floor. The windows are muntined and have simple rectangular lintels. There are two French windows at the left, with transom lights above, while that at the right replaces the front door which originally opened onto the stoop. The front wall is brick and the basement brownstone in the traditional manner. A Neo-Colonial door with broken pediment, added when the house was modernized, serves as main entry at the basement.

Similar to its neighbor, No. 36 is of painted brick but has plate glass, replacing the original muntined sash. The window lintels all have sheetmetal cornices added later. A clue to the right-hand location of the original front door is to be found in the omission of this cornice above the second floor right-hand window. The remodeled brownstone entrance floor with its two windows and door is extremely simple.

#38-44

"The Portsmouth," a fashionable brick elevator apartment house of 1882, although six stories high, harmonizes remarkably well with its near-twin to the west, "The Hampshire," and with its town house neighbors. Both these large apartment houses were designed by Ralph Townsend. Designed in the Queen Anne style, it displays, in the spandrel panels between windows, the usual profusion of terra cotta and toothed brickwork. The smooth vertical brick piers between the windows are extremely simple. The cast iron entrance porches, with door and window creating a note of asymmetry, are typical of this style. A richly bracketed cornice, with triangular pediment placed directly above the left-hand doorway, provides an effective crowning feature for the front wall. A wrought iron railing separates the areaway from the sidewalk. It is attractively designed with a vertical wave line above the horizontal base. Between the base bars, inverted adjoining loops provide a running design. The building was erected for Sophia R. C. Furniss. Ida Tarbell, muckraking journalist, magazine editor, biographer, and historian, lived at No. 40 from 1901 to 1908, and the painter Hans Hofmann resided here from 1936 to 1938.

#46-50

Adjoining "The Portsmouth" to the west is a handsome brick apartment house, "The Hampshire," of the same height with stone hooded entrance and triple windows throughout. These windows are separated by stone mullions and have plate glass double-hung windows. Spandrel panels of terra cotta enrich the front, while stone horizontal band courses run through the front at sill and window head levels on all floors. An elaborate bracketed cornice with dentils crowns this apartment. This building was also erected for the Furniss Estate by Townsend in 1883.

#52

This four-story house, built in 1848 for Austin Sherman, a physician, as his own home, was remodeled at the turn of the century as a studio-residence. The third floor windows have double-hung sash with a heavy central vertical mullion. The English basement is entered at street level, and the woodwork of the front door is Italianate. The



WEST NINTH STREET South Side (Betw. Fifth & Sixth Aves.)#52  
cont.

second floor windows are asymmetrically arranged with attractive leaded casements in the quintuple window at the left, and a single double-hung window at the right aligned with it. The most interesting feature of this house is the deeply recessed studio-window at the fourth floor with muntined transom above. It is set back enough to provide a recessed balcony with a wood balustrade. Set in the front walls, on either side of the balcony, are a pair of handsome circular terra cotta escutcheons. The building is crowned by a simple cornice at the leading edge of the roof.

#54-58

Among the finest houses in this district are these three Anglo-Italianate brownstone residences erected in 1853 by Reuben R. Wood, a neighborhood builder, who was taxed for No. 58. The original owners of Nos. 54 and 56 were Christian H. Lilienthal, tobacco merchant, and Thomas Andrews. Four stories in height, they have English basements entered just above street level. The entrance doorways are approached by three risers set between low wing walls, surmounted by iron railings of a later date. The round-arched doors and windows at street level are typical of the Italianate style and are framed by stone moldings and keystones. The entrance doors, deeply inset, are enframed by rope moldings characteristic of the Italianate style. On the floor above, the paired windows, under segmental arches, are full length and open onto thin, slab-like balconies with wrought iron railings carried by horizontally placed console brackets. The top floor windows of No. 54 have been altered and set into square-headed frames. A bracketed Italianate cornice crowns the three houses. Tony Sarg, the painter, lived at No. 54 during the Nineteen-thirties.

#60-64

This attractive row of three houses, now considerably modified, was erected for William Beach Lawrence in 1839. Originally Greek Revival in style, all were remodeled later to provide basement entrances (Nos. 60 and 62) or an entrance at grade (No. 64), and a fourth story was added. The basement at No. 60 is rusticated and the high entrance doorframe at the left, surmounted by a low railing serving the small window immediately above, breaks through the rustication. The brick front is smooth-stuccoed. Added above the cornice is a studio floor with three small square windows aligned with those below with a steel skylight above providing north light. The whole ensemble here is attractive and in keeping with the scale of the original house.

Perhaps least changed of the three brick houses is No. 62. Except for its basement floor remodeled as a restaurant, it has its original muntined windows, capped with stone lintels with small cornices. Above the roof cornice, a low railing and three steel studio windows have been added. These windows follow the incline of the roof, receding unobtrusively from the plane of the front wall. Altered the most of all is No. 64, which has a store front at street level and a large sunny wood window above it extending the entire width of the house. The eight sash composing it are casements with transom lights above. All the upper floors have double-hung window sash with muntins, and window lintels with small cornices above, as at No. 62. The windows of the fifth floor were added later in the Nineteenth Century, when the building was raised a full floor, and crowned by a bracketed cornice.

#66-68

This seven-story structure (described under No. 418 Sixth Avenue) was erected in 1900 and occupies the corner site.

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)

#69

This thirteen-story apartment house (described under No. 420 Sixth Avenue) was built in 1958 and occupies the corner site.

#61-67

The "Windsor Arms," a ten-story apartment house, was built in 1925 for Merowit Construction Corporation. It was designed by Sugarman & Berger in a simple version of Tudor Gothic, with large windows at the first floor flanking an impressive doorway, surmounted by a framed window at second floor level. A central bay window under a pointed gable runs up through the top two stories forming a central crowning feature. Pulled brick headers give texture to the brick walls and some of the windows have drip (label) moldings above them.

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)#61-67  
cont.

William Cullen Bryant, poet and editor of the Evening Post, lived in a house which stood on this site in the Eighteen-forties.

#55-59

These three Greek Revival town houses were built in 1839-40 by James Harriot, mason and builder at 4 Eighth Avenue, who was very active in the development of this section of Greenwich Village at this time. Of these three houses, No. 59 has been altered the most. It was remodeled in the Twentieth Century to provide a basement entrance in lieu of the original stoop. Above the very simple entrance doorway is an elaborate foliate iron bracket with lamp above. The brick front has been smooth-stuccoed below the third floor windowsills, which are connected by a continuous band course. The roof cornice, with paired brackets between panels, appears to have been added in the Eighteen-seventies or even later.

No. 57, together with its neighbor No. 55, is a good example of the Greek Revival house in general appearance, but modifications in decorative detail were introduced at a later date. It is three stories high with basement and preserves the traditional stoop. The pilastered doorway supporting an entablature is one of the best preserved of the period. The deeply recessed door, surrounded by a rich frame with rope molding, is characteristic of the Italianate style, as are the handsome paneled double doors which provide a gracious entranceway. The window lintels have been somewhat modified. The rusticated stone basement is an attractive original feature and, although the iron railings of the stoop, with newels set on a low stone base, and the areaway railings are not the originals, they are simple and harmonious. This house, like its neighbor No. 59, has a roof cornice of a later period.

As well preserved as No. 57, No. 55 has small cornices above the window lintels, a smooth-stuccoed basement, and attractive, though later, ironwork at the front. The roof cornice dates from the Italianate period.

#51 &amp; 53

This fine pair of four-story Anglo-Italianate houses, with English basements, is unified by its handsomely rusticated walls at street level and by an unusual corbel-patterned roof cornice above. Built in 1854, they were part of a row of five houses, which originally included Nos. 45-49. The first owners of these two houses after their construction were George H. Brodhead and Daniel B. Halstead. They have brown-stone fronts and double doors enframed by rope moldings. The double-hung windows have wide, central vertical mullions, but the original lintels, which probably were carried on side brackets (see No. 47), have all been removed, as have the bracketed sills. At the second floor, No. 53 retains its attractive, curved, cast iron balcony with verticals arched at both top and bottom. A similar balcony was removed from No. 51. It should be noted that at both these houses the original, handsome cast iron areaway railings, Italianate in style, are intact.

#49

The facade and rear wall were completely rebuilt in 1897 by Howard & Cauldwell for the Ladies Christian Union, forerunner of the Young Women's Christian Association. This house had been built in 1855 for Henry Dexter, merchant. It is an extremely dignified example of the Louis XIII French Classic style of the Eclectic period. The first floor is rusticated and has an imposing doorway with arched pediment enframing a richly carved, scrolled panel bearing the number "49". The upper floors are brick, executed in Flemish bond, and all the windows are stone framed with the three radial keystones, so typical of this phase of French Classic architecture. The second floor windows, flanking the central pedimented one above the entrance doorway, have handsome stone balusters beneath them. A bracketed cornice, carried on modified stone consoles, introduces a high slate roof at fifth story level with three simple, square-headed dormers in it. The side-walls with stone copings are carried up above the roof, which is capped by a half-round copper cresting.

#45 &amp; 47

These two handsome four-story houses, a part of the Anglo-Italianate row to the west, continue the corbel-patterned cornice and rusticated English basement. Round-arched windows appear at No. 47, while those at No. 45 are square-headed. No. 47 is the only house of the row to retain its original, strongly projecting window lintels, supported on brackets, and sills resting on end corbel blocks. No. 45

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)

- #45 & 47  
cont.. is narrower than the other houses, and the windowsills and lintels have been removed to provide a more contemporary appearance. The sturdy, original, cast iron areaway railings, Italianate in style, are again in evidence. Both these houses were built in 1854 for Thomas W. Strong, a publisher, and assessed to him the following year.
- #43 Four stories high, with English basement, this house was built in 1856-57 for Joseph Britton. Constructed of brick with smooth brownstone trim, it has an arched doorway with two arched windows at ground floor and is crowned by a bracketed cornice with unusually high brackets. The windows are all handsomely framed, and the areaway and low stoop have wrought iron railings.
- #35  
(#35-41) Among the more architecturally distinguished of the large apartment houses, built before the financial crash of 1929, were those which essayed the Federal style in the Age of Eclecticism. This nine-story building with penthouses is typical of the best of this period with its simple ground floor above which has been superimposed a monumental order of pilasters extending through four stories. The rest of the brick front has been kept simple and is relieved only by a continuous stone sill-course at the top floor windows and by a plain cornice above them. Although this building is approximately twice as high as its neighbors, it blends with them in its use of materials and details. This apartment house was built for George A. Kuhner and designed by Townsend, Steinle & Haskell.
- #33 Although a Twentieth Century remodeling has changed its appearance completely, this house once belonged to the Anglo-Italianate row at Nos. 29-33, built in 1854-55. At No. 33 a modern rusticated stone first floor, with square-headed window and door openings, forms a base for a Flemish bond brick wall, with steel sash for the windows of the upper floors.
- #29 & 31 No. 31, built in 1854 and a fine example of the Anglo-Italianate style, best displays the original appearance of the row at Nos. 29-33. The builder associated with the row was Dennis McDermott, who lived at No. 119 East 22nd Street. Together with its distinguished neighbors to the east along the north side of the block, this row may have been designed by James Renwick, Jr., one of the most important architects of the period. He was taxed for the empty lots now covered by houses at Nos. 17-41.
- No. 31, with handsomely rusticated English basement, has a round-arched doorway and window. The wall above this rusticated stone base is of brick. The second floor has French windows opening onto a balcony with its original cast iron railing, which extends the full width of the house. The window heads for all the upper floors are segmental-arched, with simple label moldings that have been shorn of their profiles. The roof cornice, undoubtedly original, has four carved console brackets, one at each end and two paired in the center. The overall effect of this small town house is exceptionally charming.
- No. 29, similar to No. 31 at street level, was altered in the Twentieth Century with a smooth-stucco front and steel sash casement windows. The balcony was eliminated. The front wall is carried up straight to a low parapet with horizontal panel inset just below the top. The original owner of this house was William E. Parsons, a dentist.
- #25 & 27 These houses, built in 1855 for Samuel T. Hubbard, a physician, were once similar in appearance to No. 31. They now have smooth-stuccoed fronts and complete window enframements. The very interesting bracketed roof cornice which links them has a guilloche pattern in the fascia.
- #19-23 Perhaps one of the finest groups of houses in this area is to be found in this row of three Anglo-Italianate residences, complete with their original unifying roof cornice, original windows, and handsome window frames with keystones. The design of this group has often been attributed to James Renwick, Jr. Like Nos. 25-27, they were assessed to Samuel T. Hubbard. The two top floors have segmental-arched windows, while the handsome windows opening onto the balcony are round-arched, set

WEST NINTH STREET North Side (Betw. Sixth & Fifth Aves.)#19-23  
cont.

in square-headed frames with cornices, and supported on slender pilasters. The original cast iron railing has been replaced by one of steel. The English basement, approached by low flights of steps, is rusticated. Both doors and windows were originally round-arched. Today, these four-story houses with a unified facade, give the impression of a single great mansion and provide a most interesting feature of the street. Ida Tarbell, the muckraking journalist, lived in No. 19 from 1909 to 1919.

#17

This residence, a grand Italianate town house of 1854-55, is among the best of its type. The gracious front stoop and fine doorway at the right side were removed in 1918 and replaced by a basement entrance. The special quality of the house is still evident, however, in the treatment of the segmental-arched windows which are elaborately crowned. The windows at the left, paired and divided by a heavy central mullion, are set above an interesting three-story polygonal bay window arrangement which was altered early in this century. The brick facade is relieved by an unusually rich, bracketed roof cornice which displays a guilloche pattern in the fascia. The house was built as the residence of Thompson Price, who was in the bonded warehouse business. William Zorach, the famous sculptor, lived here in the Nineteen-thirties.

#11-15

These three small Anglo-Italianate town houses of 1855 were erected as a row for Henry Pierson, iron merchant at 90 Beaver Street, but they have been considerably remodeled. They were built on land owned by James F. D. Lanier, who developed much of the south side of West Tenth Street (see Nos. 20-38). Like their neighbors, Nos. 11-15 have English basements, originally rusticated, as at No. 13. The street floor windows and doorways have been altered at Nos. 13 and 15, and the windows at Nos. 13 and 15 have been replaced. The window-frames at the upper floors of all three houses have been greatly simplified in smooth stucco. The four-story houses are unified by a continuous bracketed roof cornice with an attractive scrollwork pattern in the frieze. Latter-day remodeling of these houses has given to each a character of its own, yet they remain singularly unified in character despite the changes. Much of the original cast iron Italianate iron-work remains at street level, as well as the balcony at No. 15.

#1-9

This twenty-story hotel (described under No. 24 Fifth Avenue) was built in 1925 and occupies the corner site.

WEST TENTH STREET (Between Fifth & Sixth Avenues)

Few residential blocks in all New York can display such a wealth of fine residences. These range from superb single or paired examples of the Federal style to an exceptionally handsome row of Italianate houses with English basements.

On the Fifth Avenue end a splendid Gothic Revival church occupies the north corner site, with its Gothic rectory adjoining it. This church is one of the finest in The Village and contributes much to the character of this residential area. The western end of the block is closed by two apartment houses with only two residences beyond.

The south side of the street is closed at the Fifth Avenue end by a large apartment house, which dramatically sets off the rows of exceptionally fine residences to the west of it. Three of these houses are wider than usual and more distinguished architecturally than their neighbors. In the middle of this block is another extremely handsome row of town houses. As an instance of community planning, this "terrace" of brownstone Anglo-Italianate town houses, with unifying balconies at second floor and English basements, is architecturally the equal of the row of Greek Revival town houses at the north side of Washington Square, east of Fifth Avenue.

Toward the western end of the south side, two fine Federal town houses, with their original dormers, are outstandingly well preserved examples. That this street also represents an unusual cross-section of styles, may be judged from the fact that the row houses on the

WEST TENTH STREET (Between Fifth & Sixth Avenues)

north side, along the middle of the block, are Greek Revival in style.

Here is an unusual case in which a truly fine residential block leaves little to be desired, and the owners have been able to retain much of the original architectural character of the street, with maintenance at a high level.

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#2-8 This fifteen-story structure (described under Nos. 28-32 Fifth Avenue) was built in 1923 and occupies the corner site.

#10 This brick house was built for John Thompson in 1844-45. Now four stories high, it originally had a stoop, remodeled to provide a basement entrance. The second floor windows, which extend to the floor, have attractive small balconies which were added at the time of the alteration. The windows have flush stone lintels, and the bracketed cornice is of a slightly later date than the house, which was originally late Greek Revival in style.

#12 This exceptionally large town house, four windows wide, now extends to the back of the lot. It was built in 1845-46 for Augustus W. Clason, Jr., attorney, and it immediately became the home of Clinton Gilbert, importer. It is one of the most impressive houses of the Greek Revival period, although alterations of 1895 by the noted architect Bruce Price, who lived here from the early Eighteen-eighties on, have modified its original appearance. His daughter, Emily Post, the famous writer on etiquette, lived here as a child. Among these alterations were the addition of a simple dentiled cornice with panels in the fascia, the insertion of a large semicircular bay window with dentiled frieze at the first floor and a handsome neo-classical doorway. The ironwork and solid sidewalls of the stoop are also later additions, replacing the originals. Double doors provide a grand and ample entranceway. To the right of this entrance a very elaborate cast iron balcony remains at the full length, first floor window. Exceptional in design, it employs plant forms as ornament.

To the right of the stoop may be seen a portion of the original areaway railing with modified Greek Revival fret design at the bottom, typical of the original style of architecture of this impressive house.

#14 & 16 This pair of splendid brick town houses, erected in 1854-55, has exceptional architectural distinction, as well as being unusually wide and spacious. No. 14 was built for Clinton Gilbert, an importer on John Street, whose home was at No. 12 next door. No. 16 was built for Henry L. Pierson, iron merchant, and immediately became the home of James F. D. Lanier. He belonged to the well known firm of Winslow, Lanier & Co., bankers at 52 Wall Street, the senior partner being his father-in-law James Winslow, who lived next door at No. 18. They were responsible for the handsome Anglo-Italianate row of houses at Nos. 20-38 nearby.

Today No. 14 remains close to its original distinguished appearance. It is a very handsome Italianate house, of brick with elaborate brown-stone window frames and quoins at the left side. It has, however, been altered to provide a small basement entrance between the two great parlor story windows. No. 16, although smooth-stuccoed and shorn of most of its ornament, retains its capacious original stoop and entranceway, indicating that No. 14 originally had a similar one.

The architectural treatment of the windows at No. 14 is impressive. The great double windows at the first floor have segmental-arched heads with keystones and flanking Corinthian pilasters at the sides. They are skillfully related to the shallow modillioned cornice above, which links them together and provides the sills for the two double windows of the second floor. These windows have elaborate frames with small console brackets supporting very low, arched pediments. Directly above them are the framed third and attic-floor double windows, set in such manner as to provide an interesting vertical emphasis at each tier of windows. The wide separation of the paired windows gives the house an appearance of ample grandeur.

Across this pair of houses the finely detailed roof cornice, with modillions and a foliate design in the fascia, draws attention to their

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)#14 & 16  
cont.

kinship. All the ironwork of the handrails and areaways of both houses is modern. Mark Twain rented No. 14 for a year in 1900-01 and only relinquished it when the task of housekeeping proved too much for Mrs. Clemens. The artists Jon Carbino and Frances Kent Lamont resided at No. 16 at the beginning of the Second World War.

#18

This exceptionally handsome Italianate town house of brick was erected in 1855-56 for Margaret L. Winslow. Born in Madison, Indiana, she was the daughter of James F. D. Lanier, who lived next door at No. 16. She was the wife of his partner James Winslow, and they made their home here at No. 18. It is a large and fine house with brownstone first floor and basement, and with round-arched windows and doorway at the first floor. The basement windows, likewise round-arched, retain their attractive, diamond-patterned iron grilles. The stoop serves the front door with simple iron handrails of later date.

The most striking feature in this house is the manner in which the doorway and windows of the first floor are enframed by arches of equal size; they are keystoned molded arches supported on slim paneled pilasters. The doorway and windows are all tied together at the level of the capitals of the pilasters by a horizontal band course which extends to the outer limits of the front of the house. The brownstone wall is separated from the brickwork above by a shallow but dignified cornice. The upper windows at the second and third floors are segmental arched and have smooth-stuccoed frames which were once surrounded by moldings. The fourth floor windows, like its neighbors on the left, are smaller in size and all the windows have sash with a single, vertical, central muntin. The cornice line is continuous with that of the pair next door. The plain dentiled cornice with fascia below is, oddly enough, similar to the best type of cornice to be found on earlier Greek Revival houses. The family of Emma Lazarus, the famous poet and essayist, owned this house in the Eighteen-eighties.

#20-38

As an instance of city planning, this "terrace" of brownstone Anglo-Italianate town houses, all originally four and one-half stories in height, with unifying balconies at second floor and English basements entered at street level, is architecturally the equal of the row of Greek Revival town houses at the north side of Washington Square east of Fifth Avenue. Traditionally, this row is attributed to the noted architect, James Renwick, Jr., but no proof is yet available.

All these houses were erected in 1856, except No. 38, built two years later. This row (except No. 20) was built for investment by James F. D. Lanier, banker, whose home was at No. 16 nearby. No. 20 was built jointly by James Winslow, who lived at No. 18 next door, and Lanier, his partner and son-in-law.

Nos. 20, 22, 28, 36, and 38 were remodeled at a later date, losing their original window frames and altered at their upper floors. High studio skylights were added at the top two floors of Nos. 20 and 22. Nos. 24, 26 and 32 appear to have retained their window sash.

The houses in this row have retained their rusticated English basements (except Nos. 28, 36 and 38), and all have their cast iron balconies at second floor level. All but No. 36 have their original ironwork, exceptionally fine in design, at the low entrance steps and areaways. The entrance steps have cast iron newel posts, with the addition at Nos. 30 and 32 of animal motifs. The same curved Italiana design is repeated the length of the second floor continuous balcony with simple, paired, and paneled posts of cast iron set at even intervals.

The handsome rusticated English basements at first floor level each have a round-arched doorway and window. Particularly notable are the French doors opening onto the balcony level. They are imposingly framed with pedimented entablatures in some cases. The windows at the third floor are framed with simple entablatures above and retain the small corbel blocks under the windowsills, so typical of the Italianate style. Those at the fourth floor have only cornices above the frames. Another notable feature of these elegant town houses is the continuous cornice which once united them all. In the fascia, below the cornice, are set low attic windows with continuous sills. Resting on these sills, between the windows, are large vertical console brackets which support the cornice.

RECEIVED BY  
LIBRARY  
LANDMARKS PRESERVATION  
COMMISSION

WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)#20-38  
cont.

As an example of coherence and beauty, this row or "terrace" in the English tradition is one of the finest in the city. Edward L. Godkin, founder and editor of the Nation and a leading reformer of the late Nineteenth Century, lived at No. 36 from 1891 to 1901. Frederick MacMonnies, the sculptor, resided at No. 20 during the Nineteen-thirties as did two other artists, Louis Bouché and Guy Pène du Bois, several years later.

#40

This remodeled three-story stable may incorporate elements of two Nineteenth Century buildings on the site. It was altered in 1912 by Henry E. Scholl as a studio for the well-known sculptor Charles Keck. The new Italian Renaissance front, a third floor and a penthouse were added by Walter L. Uhl for Keck between 1918 and 1927. The usual stable door with small arched doors on either side occupies the ground floor. Above, in the new brickwork, the windows of the second floor are attractively composed with a pair of arched windows at the center, separated by a delicate stone column and crowned by a handsome relieving arch with a small terra cotta head in the tympanum. Lower arched windows flank it on either side, with small rectangular panels with swags above them. The third floor windows are uniformly spaced above a horizontal band course, serving as a windowsill. Above these windows is a simple dentiled cornice of masonry at the roof.

#44  
(#42-46)

This nine-story brick apartment house, "The John Alden," was built for Hyman Schroeder by Rouse & Goldstone in 1917. It is executed in brick with alternate headers and runners above the first floor. Up to this level it has a header course every sixth row. Horizontal band courses and round-arched windows at the lower floors provide interest.

#48

This attractive little brick house, built in 1829-30 for James Roselle, still retains its Federal proportions. Its present appearance, however, dates from an alteration of 1871 by architect Daniel Tyrrell. A new brick front was installed, terminating in a mansard roof with pedimented dormers and a central skylight, the latter a still later addition. The mansard is interestingly framed by paneled copings at each side. The cast iron railing at the front, the double doors, as well as the window sash with single vertical muntins, and the elaborate modillioned cornice are late survivors of the Italianate style.

Originally, this house would have resembled the Federal house at No. 52. The charming alteration was done for Mrs. Sarah C. Clarke, who was a member of society and a dressmaker and made her home here.

#50

This brick stable is a good example of that early phase of the Romanesque Revival which preceded the work of H. H. Richardson. It was built in the years between 1863 and 1879. The stable doors are the original and, one may surmise from the uneven brickwork, that the usual arched doors once flanked this large, central carriage entrance. In 1887 the building was altered for James Boorman Johnston, brother of John Taylor Johnston, first President of the Metropolitan Museum. The second-story segmental-arched windows with corbeled lintels are the originals. The very high windows at the top floor were undoubtedly once segmental-arched and corbeled like those at the second floor. Arched corbels support the attractive cornice, with brick modillions, dentils and toothing, and give this small three-story building much of its unusual character. The house is now owned by the playwright, Edward Albee.

#52

Except for its garage door, this charming Federal town house of brick was built in 1830-31 by Abner Tucker, a carpenter. Two and one-half stories in height, with a facade in Flemish bond brickwork, this little house is a fine surviving example of the Federal period of New York architecture. It retains the original doorway, paneled stone window lintels, and exceptionally well preserved dormer windows. The typical eight-paneled door, framed by a pair of columns set against rusticated woodwork, is surmounted by a glazed transom. The high stoop has simple wrought iron railings, with built-in shoe scraper and ornamental scrolls at the top above the landing.

At one time this house was converted to a stable which accounts for the large doorway, now a garage door, which led through to the back before front and rear houses had been connected, thus filling the lot.



WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

- #52 cont. The sculptor Isamu Noguchi resided at No. 52 at the beginning of the Second World War, as did Concetta Scaravaglione several years later.
- #54 The lower portion of this five-story house dates from 1839, when it was built for Abner Tucker, who also erected the neighboring house. Its present appearance is the result of a number of alterations. The stoop was removed to provide a basement entrance and the full length, double-hung windows at the second floor open onto a balcony which extends the width of the house. Three stone panels with swags are set between the second and third floor windows. The house was raised from three and one-half stories in 1890, and a fifth story was added in the Twentieth Century.
- #56 This charming little two and one-half story late Federal town house in Flemish bond brickwork, with stone basement and original front door and dormers, was built in 1832 for Malcolm McGregor. The exceptionally well preserved doorway is flanked by paired Ionic columns and narrow sidelights which retain their original delicate tracery, all surmounted by a transom surrounded by a fine egg and dart molding. The stone door and window lintels, now shorn of their tiny cornices, are Greek Revival in character.  
Perhaps the most striking feature of the house is to be found in the great wrought iron basket urns, topped with pineapples, at the foot of the stoop. They rest on low, fluted columnar bases. The remarkable arched dormers retain their slender paneled pilasters and three-centered arch window heads with simple keystones in wood. A rich bracketed cornice, of later date, crowns the front wall. The painter Saul Schary has resided at No. 56 since the Nineteen-fifties.
- #58 This sedate town house, three stories high, is now the home of Hamilton Fish Armstrong, author of Those Days. It may consist in part of the house built for Owen Crosby in 1836. It could well have been Greek Revival before it was remodeled by Stanford White for the Armstrong family. Originally there was a rear house on the lot which was occupied by the Tile Club. At the time of remodeling, the front house was joined to the rear house by a one-story addition, thus filling in most of the lot. The dentiled roof cornice, with wood rosettes added, belongs to the Greek Revival period, but the doorway and window frames date from the period of the alteration. The front doorframe and the wide tripartite leaded glass window beside it represent, with their swagged lintels, a neo-Federal taste. The inner doorframe may be the Greek Revival original with leaded lights added to "Federalize" it. The stoop was skillfully swung off to one side, permitting entrance to the rear house via a passageway beneath it. The iron railings of the stoop with their twisted spindles were added at the time of the alteration. Mr. Armstrong's book, Those Days, tells the enchanting story of this house.
- #60 (#60-62) This seven-story apartment house, "The Criterion," was built in 1901-02 for A. V. Louellen by Harry B. Mullikan. It is built of brick with stone at the first floor. The paired columns with modified Ionic capitals at the main entrance reflect the taste of the period. Details such as the attractive iron railing at the front and the guilloche bordered panels below some of the windows, lend interest and a sense of compatibility with its neighbors.
- #64 This three-story town house with basement, built for Clarkson Dye in 1837-38, is now occupied by a restaurant. It is the only survivor of a row of three, which included similar houses on the site of Nos. 66 and 68. Originally Greek Revival in style, it was extensively altered in 1882, when it was rebuilt and crowned by a bracketed, Neo-Grec roof cornice.
- #66 & 68 Here are two identical flat or apartment houses, five stories high designed by George Keister for William J. Moore. The first two floors and basement are of brownstone, with arched central doorways flanked by arched windows. The basement and first floor are both rusticated. Built in 1892, just as the Chicago Fair was getting under way, they escape the massive heaviness of some of the round-arched Romanesque



WEST TENTH STREET South Side (Betw. Fifth & Sixth Aves.)

- #66 & 68 Revival buildings and begin to show some elements of the new classicism destined to emerge from the influence of the Fair. This may be seen in the handsome foliate Italian Renaissance spandrel panels beneath the square-headed fourth floor windows and in the metal cornice supported on horizontally placed console brackets. The painter, Emil Ganso, lived at No. 66 at the time of the Second World War.

- #70 This six-story structure (described under Nos. 434-438 Sixth Avenue) was built in 1894 and occupies the corner site.

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)

- #71 This three-story house (described under No. 442 Sixth Avenue) occupies the corner site. It was built in 1835.

- #69 This charming little house still retains late Federal features. Two and one-half stories in height, with dormers, the facade is executed in Flemish bond brickwork. It was built in 1831-32 for Frances Nicholson, widow, and later became part of the property of the Half-Orphan Asylum around the corner on Sixth Avenue. The house now has shops at both the parlor floor and basement levels. A doorway in the classical tradition leads into the house. Dormers, modified by successive alterations, may still be seen on the steep roof. The second floor, double-hung windows are muntined and have lintels with small cornices. The roof cornice has heavy moldings and a rain gutter above a paneled fascia. The house presents a striking contrast to its towering neighbors to the east.

- #65 Built of brick, this six-story apartment house with recessed, central courtyard entrance was erected in 1916. It was designed by Louis Sheinart for Citizens' Investing Company. Simple in its overall appearance, it relies for effect on horizontal band courses and keystones of stone above the windows. The roof deck has a low balustrade with light colored brick uprights, used in lieu of stone balusters, between red brick piers.

On the site of this apartment house, No. 65 West Tenth Street, the handsome Protestant Half-Orphan Asylum (No. 67) once stood. The organization had outgrown its building on Sixth Avenue, and a larger structure was required. The new building, erected in 1857, was Italianate in style. Combining brick and brownstone, it was completely symmetrical on each side of a forward-projected central bay, dressed with stone corner stones (quoins). It had an arched double entrance door, flanked by arched windows and set off by pilasters at the head of a wide flight of steps. It was four stories high above a basement and had four square-headed windows at either side of the central bay. There were also stone quoins at the end corners of the building, and a fine cornice with evenly spaced brackets crowned it most effectively. The unusual eligibility feature of the Half-Orphan Asylum was that a child was eligible for its protection if only one of the parents had died.

- #57 At No. 57 stands the "Marlborough Arms" apartment, a high, seven-story, narrow brick building with rusticated first floor and basement, erected in 1884-85. The upper walls are severely simple with square-headed plate glass double-hung windows. The principal feature of the building is the entranceway with window above it, all combined under one frame of masonry. This replaces a columnar portico. Designed by August Hatfield for William Tunbridge, it stands up to the building line and well in front of the new apartment house which adjoins it to the east.

- #51 The "Peter Warren Apartments," completed in 1959, is ten stories high. It is built of brick with header courses at every sixth row. The central portion, occupying more than one-half the width of the building, is projected forward with diagonal corners and corner windows. The top two floors are set back even farther at the corners, and the windows throughout are in groups of two and five. The ground floor is faced with mosaic at the central portion, and the entrance is emphasized by a scallop edged marquee. Random ashlar stone planter beds flank the entry and extend out to the building line.

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#51  
(#45-55)  
cont.

The famous Tenth Street Studio Building once stood on this site (No. 51). This handsome brick building, with its segmental-arched windows and arched pediments above the cornice, was built by Richard Morris Hunt for John Taylor Johnston in 1857. Very Parisian in its details, although executed in brick instead of stone, it was one of the first buildings Hunt designed on his return from Paris in 1855. It was here, in his studio, that Hunt trained such notable architects as Post, Furness, VanBrunt, Gambrill and Ware. The use of brickwork, particularly in the handsome corbeled cornice and in the dentiled window lintels and band courses, was exceptional.

Johnston, a railroad executive, art collector, and a founder and first president of the Metropolitan Museum of Art, built it with large central studio, as a place for artists to work. In the course of its life of over one hundred years, some of the most notable artists in this country had their studios there. These included, among others: Frederick E. Church, John Kensett, William Hart, John Casilaer, Albert Bierstadt, John Ferguson Weir, Sanford R. Gifford, Winslow Homer, Eastman Johnson, William Merritt Chase, Augustus St. Gaudens, John LaFarge, and Henry T. Tuckerman, the noted art critic. It was replaced by the present apartment house in 1959.

Immediately adjoining the Tenth Street Studio Building to the west, at No. 55, stood a small four-story studio building designed in 1892 by Renwick, Aspinwall & Russell on a narrow lot. This brick building was notable for its terra cotta detail. The first two floors had conventional sized windows with exterior blinds, while the two top floors had large, double, segmental-arched windows flanked by paired pilasters filling the width of the building. The capitals of the pilasters and the ornamental blind arches of the second floor windows were the outstanding terra cotta features. This building was eventually linked with, and became a part of, the Studio Building (No. 51).

#37-43

These four Greek Revival town houses were all built in 1838-39 on property purchased in 1835 for development by Andrew Lockwood, a neighborhood builder. Although they were built for different owners, they were basically similar in appearance. No. 37 was owned by Tillingham G. Tompkins, a painter, and rented immediately to George W. Blunt; No. 39 was the home of Peter Omer Grilliet, merchant; No. 41 was the residence of Aaron King, and No. 43 of Robert P. Campbell.

No. 43 remains closest to the original appearance. Three stories high, it has a rusticated basement, raised stoop, and retains its original ironwork. The windows have muntined sash, flush stone lintels, and exterior blinds, a latter-day addition. A paneled roof cornice of later date, supported on console brackets, replaces small attic windows and a dentiled Greek Revival roof cornice (which still appears, in modified form, at No. 39). A stone pilastered doorway at No. 43, with complete entablature above, enframes the entrance door, which is flanked by sidelights and wood pilasters with Corinthian capitals. The handsome wrought iron handrailings at the stoop have cast iron newel posts with railings gracefully swept around them. They are set on low columnar stone bases. The familiar Greek fret motif appears along the bottom of the areaway railing.

Nos. 37, 39, and 41 have all been remodeled to provide basement entrances in lieu of stoops. The entrance at No. 37 is an alteration of the Nineteen-twenties, with arched casement window above a Federal style doorway. Horizontally muntined French windows replace the first floor double-hung windows. Nos. 37 and 41 have full third and fourth floors added, with bracketed and paneled roof cornices. No. 39 has a projecting Greek Revival dentiled cornice directly above attic windows on the third floor. These windows were apparently raised to the level of the bottom of the cornice to let in more light at the top story and probably replace the usual fascia board.

#35

This fine brick house was built in 1831-32 for John Brown and was for many years the home of Dorcas Brown. Originally late Federal in

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)#35  
cont.

style, like its neighbor at No. 33, it is built of Flemish bond brickwork and was a two and one-half story house until the end of the Eighteen-fifties. Later, it was raised to three stories and crowned by a bracketed roof cornice. The handsome wrought iron railings of stoop and areaway, in the Federal tradition, and the exterior window blinds are harmonious latter-day replacements. The full length parlor floor windows may have been introduced in the Greek Revival period. The windows of the upper floors have muntined double-hung sash. This house, which retains its original stoop, presents a singularly attractive front to the street.

#33

Built in 1832 for William Ewing, carter, as his own home, this three-story Federal brick residence in Flemish bond was also two and one-half stories high with dormers, as is clearly indicated by the change in brickwork to running bond above the second floor. It was raised to three stories in the Eighteen-fifties. There are several interesting features, such as the full length parlor floor windows with cast iron railings and the modillioned cornice which were added in the Greek Revival period. The ironwork at the stoop and areaway is of a more recent date. An unusual feature of this house is the narrow setback from the street at the right side which is only one window wide. There, an addition fills the space once occupied by an alleyway which gave access to the rear yard. Paul Burlin, the painter, lived here during the Nineteen-thirties.

#25-31

These four houses, although dissimilar today, were originally built in 1846-47 in late Greek Revival style and taxed to Runyon W. Martin. All the houses were originally three and one-half stories in height, as is clearly shown by the attic story at No. 25, and had stoops, now replaced by basement entrances. No. 31 is now, with the addition of another floor, five stories high. It has acquired small sheetmetal cornices for its window lintels and a bold Neo-Grec cornice of the Eighteen-seventies, which is striking for the verticality of its brackets. No. 29 is in good scale with its neighbors. The muntined window sash has been replaced by plate glass in all of these houses except No. 31, where it appears at all the floors. Sheetmetal cornices have been added to the window lintels of No. 29 and, if we may judge by No. 25, the top floor has been raised from attic to full height utilizing the original modillioned cornice. No. 27 has a basement entrance which is signalized by a small pedimented porch. The top floor has been considerably altered through the introduction of a cornice, stepped up at the center, with elongated modillions beneath the horizontal portions. Under the raised portion of this cornice, French doors opening onto a wrought iron balcony furnish a central accent. This feature is flanked, on either side, by conventional casement windows.

No. 25 remains, despite its basement entrance, closest to its original appearance. It has undergone other minor changes, however, such as the addition of sheetmetal cornices at the window lintels and the substitution of three handsome French windows, complete with transom bars and transom sash above, for the normal double-hung sash. The low attic windows and modillioned cornice are the originals, and the general effect of this house is one of considerable charm.

#23

This rather grand, wide house built in 1839 for Nathan Carryl, a broker of 42 Wall Street, belongs to the Greek Revival period. It was remodeled in 1893 by William Adams, owner-architect, to provide a basement entrance. A large handsome bay window at the right side, added at the same time, takes the place of the original front doorway. Other changes include the raising of the building from three and one-half to four stories, and the narrow extension to the east, signalized by a vertical tier of small windows. The parlor floor French windows, to the left of the bay window, open onto a balcony with a delicate cast iron railing featuring a fleur de lys design. The front wall has been carried up to form a brick parapet with simple dentiled cornice. This building is now the home of the Marshall Chess Club.

#15-21

This row of four late Greek Revival houses was developed on land owned by Morris Ketcham, who had recently established himself in Westport,

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#15-21

Connecticut, following a career as a broker at 47 Wall Street and an owner of the iron works in Elizabeth, New Jersey. The houses were erected in 1846 and taxed the following year to James Grosvenor (Nos. 17-21) and the Fairfield County Bank (No. 15). The stoops have all been replaced by basement entrances, except at No. 15, which remains closest to its mid-Nineteenth Century appearance, since it retains its stoop and low attic windows. One can readily see the kinship of these four-story houses in the alignment of windows and other details.

The basement door at No. 21 was added by Rossiter & Wright in 1907, permitting the introduction of French windows above it, with a semi-circular wrought iron balcony added at a later date. The low stepped roof parapet rises slightly above the dentiled cornice of No. 23, the neighboring house, which is very similar in appearance though built seven years earlier. The painter, Francis Kent Lamont, lived at No. 21 in the early Nineteen-fifties.

No. 19 has a simple wood cornice and muntined double-hung window sash at the top floor. The polygonal bay window above the basement entrance is a later addition, but the house retains much of its charm.

No. 17 has sheetmetal cornices on its window lintels. At the top, a low parapet has been added above the modillioned cornice, with the endwalls carried straight up to meet it on either side. The double-hung windows are all plate glass, and the three windows at the second floor extend almost to floor level.

No. 15, most nearly the prototype for the row, retains its low attic story windows and a cornice which displays decorative brackets. Remodeled after the mid-Nineteenth Century, this house acquired a hooded Italianate entranceway and cast iron window and stair railings. A second floor bay window, similar to the one at No. 19, but rectilinear in design, has diamond-leaded lights and was added at a later date.

#11  
(#11-13)

"Milbank House," a residence hall for young business women, presents a wide imposing facade to the street. It is three and one-half stories high over a basement. The westernmost section, on the left side, was built in 1847 for Richard H. Winslow as his residence. A Wall Street banker and broker, Winslow is best known as originator of the railroad bond system in 1849. The eastern half of the property remained vacant until 1888, when a one-story extension with basement was added to the house by the noted architect Ernest Flagg, eliminating the empty lot. Still later, in 1919, this extension was raised to four stories, aligning it with the original house, and unified by a single cornice. The two houses are known by the single number, No. 11, but the stoop and entrance doorway are actually at the old No. 13.

While it hardly seems possible that the western section of the house is of the same date as the simple Greek Revival row to the west, a glance at the cornice line and low attic windows reassures us that it is. The segmental-arched window lintels were probably inserted in the Eighteen-eighties when the wing on the garden side was added. It is interesting that the Twentieth Century architect of the extension copied the original house faithfully, with only minor adjustments in floor heights to allow space for a full fourth story. The entire building, which has brownstone lintels and basement, is crowned by a roof cornice displaying alternating modillions and shell forms. The wide imposing doorway, sheltered by a hood, and the sturdy Italianate cast iron stoop and areaway railings are slightly later in date than the original house.

#9

Built in 1847 for Richard Winslow, this house has been smooth-stuccoed, retaining some of its original features including the stoop, which has new wrought iron handrailings, and muntined double-hung windows. A new attic floor with parapet above it, added above the old cornice line, has transformed the house from three stories in height to four. A heavy Gothic rib-molding surrounds the front door, possibly suggesting the original style of the house. This is further echoed in the design of the cast iron newel posts.

#7

This little two and one-half story brownstone, Gothic Revival house, is one of the few buildings erected in this style in The Village

WEST TENTH STREET North Side (Betw. Sixth & Fifth Aves.)#7  
cont.

which remains relatively unaltered today. It is the Rectory of the Church of the Ascension, which adjoins it to the east. Built between 1839 and 1841, it is an attractive example of Gothic Revival style, with the characteristic label or drip moldings above-door and windows. A novel feature is to be found in its pointed dormer which is projected out from the wall-line on brackets. The story of how Dr. Eastburn, the rector, built his little rectory just west of the church to foil architect Upjohn's plans for a deep chancel for the church is an interesting example of Low Church principles applied to architecture and is told by Everard Upjohn in his book, Richard Upjohn, Architect and Churchman. The silhouette against the sky is enlivened by a picturesque chimney and two small pointed arch dormers set high in the roof.

WEST ELEVENTH STREET (Between Fifth & Sixth Avenues)

Interesting contrasts present themselves in this street between the north and south sides. On the south side the low-lying residential character of continuous row houses faces, on the north side, an alternating variety of heights with apartment houses interspersed between short stretches of residences.

Concerning the south side, the alteration or remodeling of any one of these houses would interrupt the uniform harmony of an exceptionally fine row of Greek Revival houses and, because of their uniformity, might spoil the appearance of the entire row. Here is a case where architectural controls will prove of the greatest value in preserving our distinguished architectural heritage.

At the Fifth Avenue end of the block, a high apartment house serves as a dramatic backdrop for this exceptionally long, low residential row of houses. Architecturally notable is the house adjoining the high apartment house. It is the parish house of the church on Tenth Street and is a virtuoso performance of architectural design executed in the high French Renaissance manner. In its use of materials and elaborate design, it is set off to great advantage by contrast with the conservative design of the earlier brick row of houses to the west of it.

On the north side of the street, near Fifth Avenue, is a large and dignified parish house next to the ample grounds that surround its church on the Avenue. Both are in the Gothic Revival style. This block, as has been noted, has many fine town houses. Interspersed are apartment houses of moderate height and of diverse styles of architecture. One of these, just east of the central group of town houses, is especially notable. This apartment house is of interest as it shows a genuine attempt to harmonize with its neighbors in its use of detail and materials and in its overall design.

Near the western end of the north side a handsome apartment house of Italian Renaissance design is juxtaposed against the modern south wing of a school. Unlike the contrast on the other end of the block, where a brilliantly designed parish house is set off to advantage, the contrast between this modern school and the Italian Renaissance apartment house introduces a harsh note of incongruity. Not only are the designs different, but also the use of materials.

Despite minor inconsistencies, this is one of the finest streets in The Village and has a general character of harmonious uniformity.

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#2-10

The apartment house on the corner site is described under No. 40 Fifth Avenue.

#12

The Parish House for the Church of the Ascension was originally built in 1843-44 as a school for the Church. In 1888-89 it was remodeled by McKim, Mead & White as we see it today. The general style of this brick building is French Renaissance, while its steep roof, with peaked and hooded dormers, is more reminiscent of Flemish or German Renaissance antecedents. The handsome stone trim of the windows and horizontal band courses lend an air of distinction to this truly urban building.

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#14-26

This row of seven elegant brick Greek Revival town houses was built for Henry Brevoort, Jr., in 1844-45. Five were gifts to his five daughters, and this broke up the remainder of the old Brevoort Farm. No. 20 remains virtually unaltered from its original appearance. The attractive wrought ironwork of the stoop and yard railings and the cast iron railings of the floor-length drawing room windows are the originals. The muntined windows of the low attic appear unchanged at the third floor, and the dentiled roof cornice is the original. A fourth floor studio has been added, but it has been set back so as not to minimize the beauty of the cornice. The rusticated basement, such as may be still seen at No. 14, has been smooth-stuccoed.

The ironwork for this entire row is an exceptionally well preserved example typical of the late Greek Revival period. The yard and stoop railings display decorative castings at the base, and the drawing room window railings have a diamond-shaped central field with border. The original doorways with sloping or battered sides and "eared" frames at the top, surmounted by a cornice, may still be seen at Nos. 14, 16 and 20. The doors with their pilastered frames, sidelights, and transoms are but little altered.

Nos. 14 and 18 were later "Federalized" by the addition of swagged stone panels above the first floor doors and windows and, in the case of No. 18, by the substitution of a simple round-arched brick doorway for the one with Greek pilasters.

It is interesting to note that the original dentiled roof cornice remains basically intact, except at houses Nos. 18 and 26, and in all cases the cornice height is the same, giving the row a unified appearance. This has been achieved despite the raising of most of the attic windows to a height desired in the Twentieth Century. No. 22, although remodeled with a white brick front, retains its attic window openings and dentiled roof cornice. The wood sash has been replaced by steel casements, yet the ironwork at the front remains intact. The doorway is the original with a door of a later period. This is the only house in this row in which the first floor windowsills have been raised. Nos. 24 and 26 have been remodeled to provide basement entrances, but have retained much of their original appearance. Nos. 14, 18, and 24 are the only ones to retain the rustication of their stone basements. No. 24 retains its floor-length parlor story windows with handsome cast iron railings and a third one added, replacing the former front door.

#28

This house, similar in much of its detail to the row adjoining it to the east (Nos. 14-26), was built in 1846 for Henry Brevoort. It has an unusual feature in the break in its front facade, whereby a one window wide section is set back to align with the row to the east while the remainder, two windows wide, stands forward and aligns with the rest of the houses to the west. The kinship between this house and the Greek Revival row to the east, also built for Brevoort, may be seen in the floor-length drawing room windows with their cast iron railings and in the height of the basement wall. This house is one story higher than those in the row, due to the later addition of one floor. A basement entrance with exterior wood vestibule may be seen in the setback portion

#30-34

Although considerably altered, No. 30 was built in 1841 in Greek Revival style as part of a row of exceptionally fine residences (Nos. 30-34) for Edward A. Nicoll. Nicoll, an attorney at 38 Wall Street and Secretary of the New York Life Insurance & Trust Company, later occupied No. 30 as his residence. No. 32 was sold by Nicoll before its completion to Emma Dashwood, while No. 34 was sold in 1843 to William West, who occupied the house for many years. The builders of these three houses were James Harriot, Andrew Lockwood, and Erastus Freeman, who had purchased the property for development in 1839-40 and who also erected the long neighboring row of houses to the west, which are almost identical to the three Nicoll dwellings.

No. 30 has been greatly altered by the raising of the third story attic windows to full height and by the replacement of the original roof cornice and doorway with others of Neo-Grec design. The attractive Federal style handrailings and newels of the stoop and the areaway railings are later replacements, but the ironwork at the basement windows is the Greek Revival original. The shutters are a latter-day addition.

WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)#30-34  
cont.

Nos. 32 and 34 are united by a handsome dentiled cornice with a sheetmetal rain gutter added to the cornice at No. 32. Both houses retain their original pilastered doorways although the handsome double doors at No. 32 replace a single door with side lights. The arched entry at No. 34, with paneled reveals, is also a later addition. The window sash at No. 32 has been replaced by plate glass, and the attic floor windows were raised and cut into the bottom of the fascia board; the attic windows of No. 34 were enlarged by lowering their sills. Attractive wrought iron railings of the Greek Revival period adorn the stoops of both houses. They have foliate design cast iron rosettes at mid-height of their spindles. No. 34 is now the official residence of the Chancellor of New York University.

#36-44

These five Greek Revival houses were built in 1840-41 by James Harriot, mason, at No. 4 Eighth Avenue, a member of a well-known family of builders and ships' carpenters, in association with Erastus Freeman, carpenter, and Andrew Lockwood, builder, whose shop was on Tenth Street on the site of the present apartment building at No. 51. They were erected as part of a row of eleven houses which also originally included No. 56, replaced by a later building. These houses are now uniformly three stories in height, with basements. It is interesting to note that all have similar bracketed roof cornices of a later date, added when the attic story was raised to full height.

They retain their pilastered Greek Revival doorways, except No. 36, which has one of the Italianate period, and No. 42, converted for basement entry, with a window in place of the old front door. The doors at Nos. 38, 40, and 44 have side lights and glass transoms and exceptionally fine transom bars with the acroteria motif at center and honeysuckle design beneath it, although the acroteria was removed at No. 38 when it was altered. In this row the window lintels are flush, except at No. 40, which retains its original little cornices at first and second floors. No. 36 supplies the evidence that these cornices were shaved off at a later date. A modified Palladian window with elliptical arch was substituted for the two first floor windows at No. 38, probably after the turn of the century. The ironwork at the stoops of Nos. 36, 38, and 44 is of similar design to that of the houses adjoining them to the east.

#46-54

This row of five Greek Revival brick houses was built by Andrew Lockwood, Erastus Freeman, and James Harriot in 1841, at the same time as the neighboring houses to the east (Nos. 36-44). They are closer to the original appearance of this long row, as they have retained their lower height and dentiled roof cornices. The low attic story, so characteristic of this architectural style, remains with only a discreet enlargement of the attic windows which now penetrate the fascia. There is much original ironwork in this group of houses, particularly in the area-way railings. The attractive railings of the stoops are generally similar in type to those of many of the houses to the east. Except at No. 46, the inner doorways are the fine originals, with glass side lights and ornamented transoms above. Studio skylights, added at a later date, may be seen above the cornices of Nos. 48 and 50.

#56  
(#56-58)

This nine-story brick apartment house, built in 1912 for Clara W. Leavitt, was designed by Lawlor & Haase. It replaced two houses belonging to the adjoining rows. Although it rises above its neighbors, it retains much of the character of the neighborhood in its use of materials and in its detail. It has two stories of rusticated brickwork above street level, displaying an ingenious and attractive use of that material. The simple stone entrance door has a cornice slab set on vertically placed consoles. The third floor is set off by horizontal stone band courses, while brick panels between them terminate the row of windows at each end. Above this floor the brickwork rises sheer to the sill level of the top floor, above which the row of windows is terminated by stone panels. A simple cornice, with low brick parapet above, surmounts the whole. The painter, Henry Botkin, lived at No. 56 during the Nineteen-forties.

#60

This small three-story Greek Revival house was built by Andrew Lockwood in 1843 as one of a pair. The other house has been replaced by the present apartment house at No. 56. Although it has been altered for



WEST ELEVENTH STREET South Side (Betw. Fifth & Sixth Aves.)

#60 use as a studio at the top floor, its appearance suggests that it was  
cont. originally identical with the houses of the neighboring row to the east. It has a cornice of the same height and a similar doorway and stair handrailings. With the addition of a full width steel sash window at the top floor, the cornice was altered from its original appearance by application of a new rain gutter.

#62-68 This row of four Italianate houses, three stories high above basements, was erected for James N. Gifford. Gifford was a Wall Street broker, who had inherited the property from his brother Andrew, the owner of considerable property on the north side of the street. The juxtaposition of this Italianate row of 1853-54 with the row of Greek Revival houses of the Eighteen-forties to the east shows an interesting architectural progression. The scale of the two rows is similar, the basements are all rusticated, and the three remaining stoops are nearly identical, but there is a sharp contrast in the dignified doorways.

The arched doorways of this row are of special interest. They are flanked by pilasters with formal bases and capitals decorated with a central rosette. They are surmounted by high modillioned entablatures which recall the earlier Greek Revival style. The deeply recessed entrance doors echo the arched doorways. The double-hung windows have heavy vertical muntins intended to simulate casement type windows, while the horizontal muntins are very delicate. All the lintels have cornices. The roof cornices, resting on consoles, are interspersed by simple panels, while those at the center display foliate forms which lend emphasis to the mid-portion. No. 68 has been remodeled to introduce a basement entrance. The ironwork of these houses is well executed, although not the original. Walt Kuhn, the painter, lived at No. 66 during the Nineteen-thirties.

#70 This Neo-Grec brownstone apartment house, five stories in height, was built in 1879 for James N. Gifford. The odd shape of the house resulted from the small, triangular-shaped remaining portion of the Shearith Israel Cemetery. This house represents a late phase of French influence with its crisp profiles and stylish plate glass windows. The original doorway has been altered, and the window frames have the heavy formality of the period.

#72-76 This tiny triangular plot is all that remains of the second cemetery of the Congregation of Shaearith Israel, established here in 1805 when there was no more allotted space in their old burial ground at Chatham Square. In 1830 the City, acting under the power of eminent domain, acquired a portion of the property for the cutting through of Eleventh Street. The congregation was left with only a small triangular lot of the south of the street and a tiny unusable triangle on the north side, since the property ran on an extreme bias across the bed of what is now Eleventh Street. A low masonry wall surmounted by a light iron fence encloses the cemetery. A gate at the center gives access to this little graveyard, which still has some of the original tombstones, including a small stone obelisk.

#78 A six-story apartment house of 1915 (described under Nos. 456-458 Sixth Avenue) occupies the corner site.

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#77 This three-story house of 1841-42 (described under No. 462 Sixth Avenue) occupies the corner site.

#75 This one-story taxpayer with stepped brick parapet has two small stores which serve the neighborhood. They have oxidized aluminum store fronts of contemporary design.

#71 & 73 Although these two brick houses can scarcely be recognized as twins today, they were both built in 1851. Despite the fact that they do not appear in the tax records until 1852, when they were assessed to the Reverend Samuel Cooke (No. 73) and Daniel H. Wickham, Jr. (No. 71), a



WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)#71 & 73  
cont.

watch dealer at 9 Maiden Lane, both men were listed at these addresses in the City Directory of 1851-52.

No. 71 retains much of its original Italianate character, with its handsome cast iron areaway and stoop railings and its ample double doors. The stone frame of the doorway has been simplified by being smooth-stuccoed. The first floor windows once extended to the floor, but are now bricked up to sill height and have casement sash with transoms above. The house is three stories high with basement.

No. 73, remodeled toward the end of the Nineteenth Century, was raised one floor. The two left-hand windows were replaced by a sheet-metal bay window which extends up the full height of the building. The front of this house and its bay window are united under one deep, bracketed, classical cornice with heavy swags in the fascia. Panels beneath the windows of the bay display centrally located oval motifs flanked by foliate forms. At a later date a two-story addition, with arched windows at second floor, was extended across the facade and forward to the sidewalk line. This was recently covered with composition stone veneer and serves as a restaurant, entered at ground floor level.

#65  
(#63-69)

The south (Albert A. List) wing of the New School for Social Research, containing classrooms and the library, extends through to the West Twelfth Street building. It was designed in 1955 by Mayer, Whittlesey & Glass and opened five years later. It is divided into five bays or sections, supported for the first two floors on visually exposed columns encased in precast stone. Between these columns are large plate glass windows. Above these two floors are two more, treated as a conventional curtain wall with yellow panels beneath the windows. These panels are carried up above the fourth floor windows to form a parapet with railing. The fifth floor penthouse is set back at the mid-portion between two yellow brick towers which rise above it on either side. The penthouse has windows similar to those below, shaded by an overhanging aluminum sunshade.

#55  
(#55-61)

This nine-story brick apartment house was designed in 1924 for the Selene Realty Company by George A. Bagge & Sons, architects, later replaced by Charles Kreyenberg. It is rusticated at first floor and basement levels and displays a wealth of Italian Renaissance ornament in terra cotta. The second floor windows are all paired and arched with a small twisted colonette at the mullion between them. This floor is surmounted by a dentiled cornice which serves as the windowsill for the third floor windows. The eighth and ninth floors are vertically combined by having their paired windows enframed in terra cotta, each pair crowned by a pointed arch which embraces the round-arched heads of the windows. The main roof cornice, above the ninth floor, is carried on two-tiered console brackets across the front of the building. A deep central courtyard leads to the entrance door which is surmounted by a date stone in Roman numerals flanked by winged angels.

#53

This five-story brownstone apartment house was built for John J. Crawford in 1891 with George F. Pelham as architect. It displays most of the classical features associated with this period. The first floor, with double entrance doors at the center, has been greatly simplified by being smooth-stuccoed, but the upper floors retain their alternating bands of smooth and rock-faced brownstone and their handsome stone window frames. Entablatures above the frames of the second and third floor windows have been removed and smooth-stuccoed. The top floor windows are arched and unified by a cornice band at impost block level. Elaborately designed muntins fill the upper halves of these arched windows. A classical, sheetmetal roof cornice with consoles and large end brackets crowns the building. Swags alternate with wreaths in the fascia of the cornice.

#49 &amp; 51

These two houses were built in 1851-52 by Reuben H. Wood, a neighborhood builder, and first assessed in 1853 to Constant H. Brown (No. 49), an accountant, and Walter W. Concklin (No. 51), grocer. They have undergone considerable remodeling since they were built. They now rise to a height of four stories above high basements and have been altered to provide basement entrances. No. 49 has a stepped brick parapet, while No. 51 is higher, with a parapet displaying a series of brick panels with patterned brick centers. No. 49 has muntined double-hung windows throughout and a pilastered basement door. No. 51 has similar windows above the

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)

#49 & 51  
cont. first floor and a simply framed basement doorway. The parlor floor windows are now casements with transoms above and may have had their sills raised during the remodeling. A steel sash window now occupies the location of the original front door. The painter, Kenzo Okada, lives at No. 51.

#45  
(#45-47)

This eight-story apartment house was built in 1904 and now serves as a residence hall for the Mills College of Education. Built of brick, it has a rusticated first floor of stone. The main doorway is massive and rich with broken-arched pediment, having as its crowning central motif a paneled block with swags. The pilasters at the sides display a curvilinear Italian Renaissance motif. The second floor has large, segmental-arched windows whose keystones are interlocked with an overall system of horizontal stone band courses. Above this, a plain brick wall rises to a bracketed iron balcony at seventh floor level. The seventh and eighth floors have brick pilasters crowned by a small metal cornice. The third floor windows have low pediments.

#41 & 43

These two brick houses, three stories high, were built in the mid-Eighteen-forties by Edward DeLaMontaignie, a builder, whose shop was on Tenth Street and who lived at 139 Madison Avenue. He came from a family of boat builders. Early in the Twentieth Century, the basement at No. 43 was raised visually by stuccoing it to simulate stone, after shortening the drawing room windows above. The stoop was removed, and a double door provided for a basement entrance. A wide window at the center of the basement wall is signalized by an ornate wrought iron grille. The second and third floor windows are double-hung and have muntins, but the roof cornice above has been removed. A high brick parapet with a row of tiles on top, in lieu of stone coping, takes the place of the former roof cornice. No. 43 was begun in 1845 and finished in 1846, while No. 41 was not completed until 1847.

No. 41 retains its original Greek Revival appearance in its proportions and the design of the main doorway. The single front door with six panels is flanked by sidelights and has a transom above it. The ironwork is the original, except for the Italianate cast iron balcony at the parlor floor windows, added in the Eighteen-fifties when the end console brackets were applied to the roof cornice.

#39

This house, three stories high above a basement, was built in 1842 for Josiah Dodge. He was a carter, who lived for many years on this block and built several houses. No. 39 is a very fine Greek Revival town house with its original pilastered doorway and roof cornice. Only the front door with four panels is later. It is enframed by simple pilasters with palmetto capitals, sidelights, and a fine transom bar embellished with the Greek honeysuckle motif. The simple brick front, above a stone basement, displays windows with muntined sash. The stone lintels have been changed by the addition of sheetmetal cornices. The roof cornice, with its simple wood fascia board, has dentils and a bead and reel molding just beneath the cornice itself. The Federal style ironwork represents a latter-day addition.

#37

Built in 1848 for Josiah Dodge, this house undoubtedly was once similar to No. 39. Although it retains its original stoop and a basically Greek Revival door, it has an almost totally new appearance, the result of Twentieth Century remodeling. Stucco covers the brick walls, and French doors with balconies replace double-hung windows at first and second floors. A cornice, surmounted by a line of tiles at parapet level, crowns the whole composition. Three circular medallions may be seen above the third floor windows. This house has considerable charm, although denying its past to a great extent.

#35

This house, built in 1849-50 for Josiah Dodge, retains little of its original character. It now has a basement entrance in lieu of the original stoop; the entrance door is flanked by pilasters and crowned by a typically pseudo-Georgian doorway. The parlor floor windows, at second story level, are casements with transoms above. The roof cornice crowns the building effectively.

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)#31  
(#31-33)

This eight-story apartment house of 1910 was designed by Browne & Almirotty for the Oberlin Realty Company. It is almost as assertive of its architectural prerogatives as its neighbor to the east is reticent. A stone first floor displays an entranceway where three pairs of coupled columns, supporting the entablature, flank the entrance door and a window. The windows of the third floor are set under low brick arches in a brick wall where header courses alternate with runners. The windows of the two central bays project slightly forward, thus simulating bay windows. The next floor has low windows set between horizontal band courses and stone panels with brick frames between the windows. Above this level a simpler treatment obtains, culminating in two additional floors above the cornice above the sixth story. The building blends quite well with its neighbors with regard to scale and materials.

#29  
(#27-29)

This six-story brick apartment house, built in 1889, displays only vestiges of the detail in its original design by Schneider & Herter. As remodeled in the Twentieth Century, it has a simplified entrance floor, smooth-stuccoed, and a vertical tier of paired windows rising up each side of the facade. This unobtrusive apartment building may be said to have been absorbed, in its non-competitive simplicity, by the architecture of the surrounding houses on this street.

#21-25

These three brick houses are all that remain of a row of ten houses built in 1834 (at Nos. 13-31) for Charles M. Graham, a physician who later lived at No. 11, adjoining his row. Originally they reflected the incoming Greek Revival style while also echoing his two-story Federal home. The change from Flemish to running bond, still to be seen at Nos. 21 and 23, proves the subsequent addition of the third story.

At Nos. 23 and 25 the plain stone window lintels are indicative of the transition in style. The first two stories of No. 25 retain the appropriate muntined window sash. The doorways at Nos. 23 and 25 have entablatures of a later Greek Revival type, indicating that the design was sharply modified, perhaps when the Italianate cast iron railings were placed at the stoop of No. 23. Of the three houses, only No. 25 has a Greek Revival type dentiled cornice, a later sheetmetal replacement with rosettes in the fascia, above the third story. In the Twentieth Century, Nos. 23 and 25 acquired a studio fourth story of varying design with parapet. These two houses retain some of their original Greek Revival attractiveness.

No. 21 displays the charm of a French Second Empire house. It represents a complete remodeling in that style including a fourth story within a slate mansard roof. The segmental-arched windows have corniced lintels featuring a foliate design and also sills with supporting feet carved with a similar dainty design. The dormers have gable roofs over segmental-arched windows. The doorway is flanked by paneled pilasters which support an unusually elaborate, curved cornice suggesting a diadem. The iron railing at the areaway was added at a later date. Its small gate, possibly quite old, is adorned with a highly romantic casting of a willow tree, surmounted by attractive scrolls, with two lambs at the base of the tree. The origin of this gate remains a mystery but it bears the iron founder's mark: "S. Hatch No. 84 Merrimack St., Boston."

#15  
(#13-19)

Occupying the site of four more Graham houses, this nine-story brick apartment house was built in 1922-23 for the Greenwich Village Building Corporation and was designed by J. M. Felson. It is known as "Milbank House" and is interesting in its use of brick and terra cotta. The brickwork introduces rows of headers at every sixth course and terra cotta trim and band courses at the top. Small wrought iron balconies, symmetrically arranged, give a lively sparkle to the facade. The use of good materials and details combine to produce a building which, although high, relates well with its smaller neighbors, giving it a feeling of kinship with the street.

#11

This late Federal town house of brick, now four stories high, with rusticated basement, was built in 1831 for Charles M. Graham, a physician, who made this his home in the mid-Nineteenth Century. He also had property to the west on which he built ten houses (at Nos. 13-31). No. 11 was originally two stories high with dormers and basement. Built of Flemish bond, the house was raised one story, at a later date in running

WEST ELEVENTH STREET North Side (Betw. Sixth & Fifth Aves.)#11  
cont.

bond, care being taken to match the paneled window lintels. The original muntined window sash has been replaced by plate glass. Over the windows and the front door are handsome Federal lintels, complete with paneled end and center blocks. The original Federal eight-paneled door, flanked by leaded side lights and transom (see No. 262 West Eleventh Street), was replaced by double Italianate doors with round-arched panels. The elaborate roof cornice, carried on paired console brackets, was undoubtedly added at about the time that the front door was changed. A fourth floor penthouse, set back with roof deck in front, was added in the Twentieth Century.

#7

Immediately adjoining No. 11 is the stone Parish House of the First Presbyterian Church, executed in the Gothic Revival style to accord with the church. It is divided into three bays with the door at the center and a gabled section to the left of it which has a series of pointed arch windows, skillfully combined with quatrefoil spandrel panels. The gable is crowned with pointed-arch corbels set on carved corbel blocks supporting a molded coping. Buttresses and high crocketed finials divide the three bays and close the ends of this dignified building.

WEST TWELFTH STREET (Between Fifth & Sixth Avenues)

As on West Eleventh Street, the chief contrast on this street is between the north and south sides. Rows of relatively uniform town houses extend along the south side, and opposite them is a block in which large apartment houses predominate. Both sides add the contrast of mid-Twentieth Century architecture.

Many of the most handsome Anglo-Italianate houses in New York, with entrances at street level, enhance the south side. Together they form one of the most distinguished examples of street architecture of the mid-Nineteenth Century. The unbroken stretch of relatively uniform three and four-story town houses is highlighted at the Fifth Avenue end by a fine contemporary church house. At its west end, it is dramatically terminated by an architectural masterpiece. This is the first building of the New School, a pioneer of modern architecture in New York City.

On the north side is a block of large apartment houses, interspersed with town houses and a short row of houses at the east end. The large buildings on both ends of the north side are outside the Historic District. This block features several individual buildings of great interest. Two mid-block apartment houses represent the old and the new juxtaposed, an apartment house replete with balconies of the Eighteen-nineties and an outstanding mid-Twentieth Century apartment house. This later apartment house, displaying both bay windows and balconies, harmonizes in scale and general design remarkably well with the older buildings on the street. Contemporary architecture in such cases as this apartment house, where scale and form harmonize with their surroundings, need not necessarily introduce a note of discord into the street scene.

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)#12  
(#12-14)

The Church House of the First Presbyterian Church was built in 1958 to house church activities of the congregation. This building is a fine example of contemporary design. Here, with its fifty foot frontage on Twelfth Street, Edgar Tafel, the architect, has managed, through the use of subdued colors, harmonizing materials, and good design, to achieve a building which complements its older neighbors and enhances the neighborhood. Dark brown Roman brick walls are carried up as piers between the windows and are further enhanced by dark green terra cotta mullion strips which lend a vertical accent. Horizontal terra cotta balconies at second and third floor levels display a continuous, traditional Gothic quatrefoil pattern. The parapet, of similar design and material, crowns the whole composition successfully. Although the large windows are of plate glass, the detail of the terra cotta,

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)

#12  
(#12-14)  
cont.

the brickwork, and the balconies tend to keep in scale with the adjoining residential buildings and thus keep the larger building in character with them. The Church House is an example of good design, used intelligently, to bring a much needed contemporary building into harmony with a neighborhood.

Two fine town houses, identical in appearance and designed by the noted architect A. J. Davis, once stood on this site. Thurlow Weed, a leading Whig and noted newspaper editor, lived at No. 12 from 1866 to 1882. John Rogers, the well-known sculptor of the "Rogers Groups," lived at No. 14 from 1888 to 1895, and during 1897-1898, Theodore Dreiser lived there. An interesting stained glass stairwell skylight from one of these houses was removed to the Brooklyn Museum before they were razed.

#16 & 18

These two four-story brick houses were built in 1845-46 as the homes of James Lawson, Secretary of the Alliance Insurance Company (No. 16) and William H. Wisner, a merchant at 178 Prince Street (No. 18). Lawson and Wisner, had purchased the land in 1845 from James Phalen, a prominent real estate broker at 52 Wall Street whose fortune was heavily invested in "uptown" property. Nos. 16 and 18 were doubtless identical when built, probably resembling No. 22. In the early part of the Twentieth Century, they were remodeled to provide basement entrances, replacing the original stoops. The original cornices were removed and replaced by the upward extension of the front walls to form parapets, and the entire facade of No. 16 was smooth-stuccoed to simulate brownstone. No. 18 retains its handsome rusticated basement and the brick facade of its upper floors, although the top floor windows have been replaced by one wide studio window with steel sash. The full length drawing room windows of both houses, with glass transoms above, are of the period, although the ironwork has been replaced at the areaways and at the full length first floor windows.

#20 & 22

Here, two substantial town houses were erected in 1846-47 for Augustus W. Clason, Jr., an attorney, whose fine house at No. 12 West Tenth Street has already been described. No. 22 gives us some idea of how Nos. 16-20 once looked. The houses are transitional in style from Greek Revival to Italianate. Although the wrought iron railings of its high stoop and areaway replace the cast iron originals, the windows retain their muntined sash, while those at the first floor are full length with extra long lower sash having nine panes. At the top floor of the house are the attic windows and a fine modillioned roof cornice. No. 20 has been remodeled with a simple basement entrance. It has a parapet at the roof and just below it a large, central studio window with steel sash, set off by horizontal band courses, above and below it, and by two recessed, circular panels, one on each side.

#24 & 28  
(#26 below)

Together this handsome pair of houses forms one of the most distinguished examples of street architecture of the period. These adjoining four-story "Brownstones" were built for Charles Partridge in 1851-52. Partridge, whose match business was at 3 Cortlandt Street, lived in the neighboring house, No. 30, while Nos. 24 and 28 were being built. No. 24 is interesting historically, as it was purchased in 1853 by General Winfield Scott, hero of the Mexican War.

These four-story Anglo-Italianate houses have the familiar rusticated English basement, entered just a few steps above street level, with plain ashlar walls above. The doorways and windows, at entrance level, are round-arched with paneled keystones above the windows. Crowning the English basement is a continuous band course which juts forward over the doorways to form small hoods, carried on boldly defined console brackets, set above paneled pilasters at doors and at the central window. This central double window, now part of No. 24, was originally an arched entranceway leading to two houses built on the rear of the lots. The three upper stories are crowned by a continuous bracketed cornice with paneled fascia. Crisply detailed "eyebrow" cornices accent the lintels of the segmental-arched windows of the upper floors. These windows retain most of their original sash. The areaway ironwork at No. 24 appears to date from the Eighteen-eighties. No. 28 retains its original

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)

#24 & 28 cast iron balcony at the parlor floor but has a simple wrought iron  
(#26 below) areaway railing of later date at the yard.  
cont.

(#26) This number was once assigned to the house at the rear of the lot, behind No. 24, through which a passageway once gave access, as mentioned above.

#30 This wide house is apparently the result of an alteration of 1853-54 to a house erected earlier by Ambrose C. Kingsland. The site had been owned since 1839 by Kingsland, an oil manufacturer and Mayor of New York (1851-52). In the Eighteen-fifties, the house had an accessway at the left side to reach a separate building, an artillery emplacement at the rear of the lot. This accessway, now closed up, has been replaced by the front doorway of the house. A shop has been added alongside it at street level. In 1870 a one-story extension was built, filling in the space between the house and a carpenter's shop which stood at the rear of the lot. Five stories high, the building rises to a simple masonry parapet at the top. It is four windows wide and was stuccoed during a latter-day alteration when new steel casement windows replaced the wood originals.

(#32) There is no No. 32 in the present numbering system.

#34-44 These six dignified town houses, built in late Italianate style with high stoops, segmental-arched windows and bracketed cornices, are the archetype of the New York "Brownstone" which was destined to be built, with modifications, over such a large part of the City. Built in 1860 by Frederick P. James, senior member of F. P. James & Co., a banking and brokerage firm at 38 Wall Street, they replaced an earlier row which had been built in 1844 by Alphonse Loubat. When erected, these four-story houses were identical and were the last word in elegance.

No. 34 was remodeled and smooth-stuccoed, removing the arched cornices of the window lintels and introducing a basement entrance, while an alteration at No. 44 removed all surface detail. Nos. 36 and 42 retained the detail but installed simple basement entrances in lieu of stoops. The former entrance doors above the basement were replaced by full length windows, similar to those adjoining them. At each of its top two floors, No. 36 was remodeled, replacing the narrow center window by a large steel studio window. The remaining windows on each side were extended to the floor to provide French doors with individual steel balconies.

Nos. 38 and 40 are relatively unchanged. They have their original paneled double doors with round-arched upper panels and semi-circular transoms above. They are framed by simple paneled stone pilasters, above which are great foliate console brackets set vertically to support the handsome arched pediments, so typical of this period. The round arches under the pediments have console type keystones and simple moldings and are set on inward-facing pilasters. The painter, Virginia Berresford, lived at No. 36 at the time of the Second World War.

(#46) There is no No. 46 in the present numbering system.

#48-52 English basements are displayed by these three handsome Anglo-Italianate houses, which were also built for Frederick P. James, but earlier, in 1854. The four-story houses are two windows wide, smooth-stuccoed to simulate brownstone and are entered close to street level. Each house now has a smooth exterior surface with little detail except for the flat keystones of the doorways, set in the shallow segmental arches.

These door enframements are unique in Greenwich Village. Inside the masonry doorframes, wood segmental arches of shorter radius rest on a pair of handsome Corinthian columns, leaving small spandrel panels between the two arches. These houses are crowned by individual cornices, each decorated by a pair of panels with swags in the fascia. The cornices are carried on vertically placed console brackets at the centers and ends. The cornices may have been remodeled at a later date

WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)#48-52  
cont.

by removing console brackets between the houses, thus making them discontinuous, as we see them today. All the windows are segmental-arched with double-hung sash, which displays the heavy central muntin and lighter horizontal ones so typical of the Italianate town house. These houses are identical except for certain details, such as the door at No. 52, which has a segmental masonry arch, but was remodeled to omit the inner arch of wood and the flanking columns. The ironwork is uniform at Nos. 50 and 52, consisting of simple wrought iron railings of a later date, which replace the cast iron Italianate stoop and balcony railings still seen at No. 52.

#54-64

These six handsome Greek Revival brick town houses were built as an investment in 1843 by Daniel A. Baldwin, an attorney at 74 Nassau Street. This fine row retains its original dentiled roof cornice which connects all the houses, originally three stories high above basements. A recent alteration did away with the stoops and front doorways at first floor level and replaced them with basement entrances. These doorways were presumably similar to those at Nos. 78 and 80 West Twelfth Street, also part of Mr. Baldwin's original row of sixteen houses which originally covered the sites of Nos. 54-84. The new entrances were set a few steps below the street and the basement fronts were smooth-stuccoed up to windowsill level of the second floor windows. Only No. 64 retains its original, floor-length parlor windows and rusticated basement wall. While new wrought iron balconies are to be found at its full length second floor windows, the ironwork around the areaway is the original. An openwork Federal style newel of an older house has been installed at the corner nearest the front door.

#66  
(#66-72)

The new look for 1930 was strikingly evoked in this very original building with auditorium and classrooms, designed by the noted Viennese architect, Joseph Urban, for the New School for Social Research. A brick cantilevered front projects out over the polished black stone entrance to the auditorium. The accent above is horizontal, with wide bands of brickwork between continuous steel sash which are returned to setbacks on either side. The brickwork alternates between bands of light-colored brick and those of black, giving a striated surface effect to the entire front. This design was severe even for its day. It set a new mode for a horizontal expression which was destined to reappear in so many subsequent office buildings, few of which ever achieved the clarity of design expressed in this prototype building.

#76  
(#74-76)

The Jacob M. Kaplan Building, an addition to the New School, designed in 1955 by Mayer, Whittlesey & Glass, and opened in 1960, is carried through to West Eleventh Street. It is built of curtain-wall construction with emphasis on the vertical. It has a simple first floor with revolving door and large plate glass windows, permitting one to look into the lobby and central courtyard beyond it.

#78 &amp; 80

These two brick Greek Revival houses were also once a part of the row of sixteen three-story houses (see also Nos. 54-64 remaining), built in 1843 for Daniel A. Baldwin. No. 78 retains its original stoop, doorway, and stone basement. The dignified stone doorframe has a crosssetted (or "eared") top and sloping (or "battered") side frames surmounted by a heavy sheetmetal cornice of a later date. The modern front door and transom are of glass and iron in a simple rectangular design. The stoop has its original iron railings with baluster-type cast iron newels of a later date. Simple balconies have been added at the parlor floor in front of the French doors, altered from floor-length double-hung windows such as are still to be seen at No. 64. The windows at the top floor have been raised in height, and the lintels over all the windows have simple cornices. The later modillioned roof cornice has a paneled fascia, framed at each end by a pair of brackets.

No. 80 has retained its original, simply decorated handrailings at the stoop. The circular, cast iron newel posts, surmounted by urns, harmonize well with the handrails. The simple Greek Revival stone doorway is most nearly the prototype for the entire row, but has lost the "ears" and molding of its frame, retained at No. 78. It has an arched double door of the Italianate period. The first floor windows have been shortened by the insertion of wood panels at floor level. The third floor



WEST TWELFTH STREET South Side (Betw. Fifth & Sixth Aves.)#78 & 80  
cont.

windows preserve their typical low proportions. A Neo-Grec roof cornice was added later in the Nineteenth Century with a row of stubby brackets separating narrow panels in the fascia.

#82  
(#82-84)

The richly decorated "Regina Apartment," erected in 1902-03 for Leopold Wertheim by architect Louis Korn, is six stories high and is constructed of brick with first floor of rusticated stonework. The second floor has horizontal band courses extending the width of the building between windows and displays the sea wave motif. At third floor sill level, a horizontal band course is adorned with the Greek fret motif. Above this level the windows are all richly enframed and two vertical tiers have broken pediments. The top floor windows are all round-arched, with the central group of four surrounded by a rope-twist frame, top and sides, supported visually by fluted pilasters surmounted by escutcheons.

#86

This seven-story structure (described under Nos. 472-482 Sixth Avenue) was built in 1956.

WEST TWELFTH STREET North Side (Betw. Sixth & Fifth Aves.)

The corner building, No. 79, is outside the Historic District.

#71  
(#71-77)

This unobtrusive six-story brick apartment house was built in 1922 and was designed by Robert T. Lyon. With evenly spaced single windows, it is adorned only by its entranceway and by a very simple brick parapet above the cornice, which is stepped up along its central portion.

#59  
(#59-69)

Fourteen stories high, with setback above the tenth floor, this apartment house was built in 1929-31. It was designed for S. Kaplan by Emory Roth, and in its style and detail shows the influence of the French Exposition des Arts Décoratifs. Surface treatment is the hallmark of this decorative architecture, as may be seen in the wide flat band course below the third floor windows, the striated brickwork, and in the window frames and ornament of the eleventh and twelfth floors. The first two floors are veneered with stone in contrast to the brickwork above.

#49  
(#49-57)

Built in 1950-52 for the G.S.B. Building Corporation, and designed by H. Herbert Lilien, this brick apartment house is ten stories high. It has a forward projected central portion with corner windows. All of the windows are metal and are mostly in multiples of three units. The ground floor entrance, with permanent marquee, is set to the left of center in the forward projected portion, and the wall here is of stone with reeded or convex horizontals used as an overall texture. The window arrangement (fenestration) of this building defies that of the residential Village. A more sober and refined treatment, such as that of No. 71 or "Butterfield House" nearby, would have at least agreed with the scale of adjoining houses, even though the bulk of such a building tends to overpower them.

#47

Successfully remodeled, this Greek Revival town house of brick has been converted for entrance at street level. It has the muntined sash and simple stone lintels, so typical of this style of architecture. It was originally built in 1840 for Hudson Kinsley, a physician, as a two-story and basement house; the two upper stories were added later. A fine wood cornice with modified Greek fret motif crowns the front above the fifth floor. The iron balconies at second and fourth floors are additions of the Twentieth Century.

#45

This charming little brick Greek Revival house, on an oddly shaped gore lot, appears much as it did in 1846 when it was built for Mrs. Elizabeth Calhoun. This is an early example of the entrance door placed almost at street level, in all probability the result of the unusual pie-shaped lot. The diagonal line of its east wall follows the approximate course of the old Minetta Brook. Casement window sash, instead of the more usual double-hung, is also unusual. The cornice appears to be the original, and its fascia board, stopped short at the ends with cornice profiled and returned at the ends, is typical of the Greek Revival period. The circular plates for two tie-rods above the third



WEST TWELFTH STREET North Side (Betw. Sixth & Fifth Aves.)

#45  
cont.

floor window lintels bear mute evidence to the need for strengthening this gore-shaped house. The heavy sheetmetal windowsills and cornices on the lintels, which are so much wider than the window openings, were all added at a later date, as was the metal hood above the entrance door. The dormers above the third story, although probably original, have been remodeled and made heavier in appearance.

#41 & 43

These two narrow brick houses were built as a pair in 1861 for Frederick P. James, a Wall Street banker and broker, who had recently built Nos. 48-52 across the street. Both have retained their original hooded entrances, carried on diminutive brackets. These four-story houses are extremely simple, with rectangular stone lintels and a corbeled brick roof cornice tying them together at the top. They are set back on the lot to compensate for the sharp gore lot of No. 45. The lot lines of Nos. 41 and 43, in the rear, follow a line running approximately northeast, the old northern property line of the Samuel Harris Farm. Both houses had their cornices removed from their square-headed window lintels. No. 41 has a new picture window at the second floor, taking the place of the two original windows, but both houses retain their double doors with grilled upper panels, as well as the small corbel blocks beneath the windowsills, and the original ironwork.

#37  
(#37-39)

Contemporary architecture, in such cases as this seven-story apartment house, where scale, form, and use of materials harmonize with their surroundings, need not necessarily introduce a note of discord into the street scene. "Butterfield House," designed in 1959 by Mayer, Whittlesey & Glass, is a good example of this type of urban harmony. The multiplicity of glass bay windows adds, rather than detracts, from the quality and scale of this residential street. The delicacy of form and elegance of detail, inherent in the design, make it as one with its residential neighbors. It scarcely rises above the cornice line of the older residences, although its other end on Thirteenth Street has the more conventional apartment house height. The first floor is deeply recessed, and large plate glass windows, at the rear, give us a glimpse of the handsome lobby and inner courtyard beyond.

#35

This diminutive three-story town house of brick, about thirteen feet wide, is exceptionally attractive with its mansard roof and single dormer. When built in 1840, it was twenty-five feet wide, but after the purchase of this property by James Lenox in 1867, the eastern half of the house was shorn off to give more width to the adjoining house, later occupied by a schoolhouse for the First Presbyterian Church, and ultimately replaced by the apartment house at No. 31-33. The mansard-roofed attic story with bracketed cornice and the double front doors also date from the late Eighteen-sixties or early seventies. It still retains its stoop and a fine egg and dart molding at the transom bar above the door.

#31-33

"The Ardea," a large ten-story apartment house, was built for George A Hearn in two stages, beginning in the mid-nineties and then extended in 1900-01. It was designed by J. B. Snook & Sons and has exceptionally high stories for the first two floors, reflected in the height of the windows. These two stories are constructed of rock-faced ashlar with handsome stone panels beneath the first floor windows. At third floor level, a stone balcony, carried on carved console brackets with ornamental wrought iron balcony railing, runs the entire width of the building, effecting the transition from the stone below to Roman brick above. Similar full width balconies are repeated at the sixth and ninth floors, with a number of small individual balconies of similar design at certain windows of the intermediate floors. The top story is set back between the sidewalls, which are carried up and surmounted by cap stones.

#29

"Ardley House," a hotel, is a simple but attractive brick building, three windows wide and five stories high, crowned by a bracketed cornice. The simple stone window lintels and sills provide a uniform appearance. Its entrance story, capped by a band course with dentiled cornice, and the window trim are of smooth-faced brownstone. It was built in 1889-90 as a single family dwelling for and by Louis Adams.

WEST TWELFTH STREET North Side (Betw. Sixth & Fifth Aves.)

(#25-27) These numbers have been omitted in the present-day house numbering.

#23 This four-story brick house, with rusticated brownstone basement, was built in 1845-46 as the residence of Walter Lowrie, who served as Secretary of the Presbyterian Board of Foreign Missions. Originally late Greek Revival in style, and three stories in height over a basement, it has been redesigned to include a simple basement entrance. It has simple stone window lintels. The cornice, of a later date, is carried on console brackets with modillions between and has a paneled fascia with rosettes. This is one of three houses (Nos. 19-23) erected on land purchased for development by James S. Huggins.

#19 & 21 These brick houses were built as a pair in 1845 as the residences of James S. Huggins (No. 19), an attorney at No. 8 Wall Street, and George W. Blunt (No. 21). They belong to the late Greek Revival period and were originally three stories high over basement. No. 19 has its original full length parlor floor windows with muntined sash. The bracketed cornice at No. 21 was probably added later in the Nineteenth Century after the building was raised to four stories and the severe brick parapet at No. 19, crowning the additional floor, after 1920. No. 21 was altered at basement level to accommodate a restaurant, while No. 19 now has the more conventional single-door basement entrance with simple doorframe.

#15  
(#13-17) This large brick apartment house of 1957 is thirteen stories high with open balconies at each end. Continuous window strips alternate with brick bands between windows, giving an effect of horizontality which does not accord with the verticality of its neighbors. The first floor is of white marble with stone-enclosed planter beds in front. A low arched marquee extends out to the curb from the entrance door.

#11 This four-story brick house was originally one of a pair of impressive town houses (Nos. 11 & 13). It was built in 1847 in the late Greek Revival style. Although William E. Wilmerding, auctioneer, still paid the taxes in 1847, he had sold the land the year before to William Way. Way's partner Samuel S. Barry, of the firm of Barry & Way, merchants, owned No. 13, and Way himself resided at No. 11 for several years. The house was considerably altered to provide a basement entry and a garage entrance leading to the back of the Macmillan office building on the corner of Fifth Avenue. Windows with a wrought iron balcony have been introduced at second floor level, and the old Greek Revival doorway, which until recently served as a frame for the second story window, has been removed. A simple brick parapet now replaces the former modillioned cornice.

(The corner building, No. 9, is outside the Historic District.)

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 3

WASHINGTON SQUARE

Washington Square is such an important focal point, both of Greenwich Village and of the City, that it is being described here as a separate Area.

Washington Square is one of the handsomest squares in the City. Laid out originally as a paupers' burial ground (Potters Field) in 1795, on land which was acquired from William S. Smith, it was converted to serve as a Parade Ground in 1826. It was already described as a most fashionable residential neighborhood in a guide to the City of 1828. In the two years previous, handsome new town houses had been built along the southern edge of the Square in the incoming Greek Revival style. The splendid residences on the north side were erected in the next decade. Dominant individual buildings on the east side of the Square, outside the Historic District, were the handsome original New York University building and the Asbury Methodist Church, both in Gothic Revival style. A fountain was first built in the Square in 1852. The Square has been adorned over the years by the addition of several statues and monuments, of which the most important is the Washington Arch, which dramatically introduces the Fifth Avenue vista.

The Washington Arch, first built in 1889 in staff and plaster from designs by Stanford White, found such public favor that it was rebuilt in stone from his designs as a permanent memorial to George Washington. It was designed in a modified version of the Roman triumphal arch displaying characteristics of the Eclectic period. Bas relief ornament sculpture adorns the section above the spring line of the arch. The arch itself is coffered and has console bracket keystones supporting eagles. The frieze displays alternate wreaths with stars and garlanded "W" initials honoring Washington. At the base on either side of the arch, facing north along the Avenue, are statues of Washington, "In War" (Herman A. MacNeil - 1916) and "In Peace" (Stirling Calder - 1918). A small statue to the west of the arch and near the center of the park was erected in 1889 to Alexander Lyman Holley in recognition of his introduction of the Bessemer steel process to this country. A bust of Holley, by J. Q. A. Ward, surmounts a stone base which utilizes Greek detail in its design. A statue of Garibaldi, by G. Turini, was given to the City in 1888 by The Americans of Italian Descent, and shows him in the act of drawing his sword.

Shade trees with meandering footpaths beneath them serve visitors to the park on either side of the centrally located fountain. Several years ago vehicular traffic was banned from the park at the insistence of the Washington Square Association, with the backing of other civic-minded groups.

The houses and apartments surrounding the Square, which are in the Historic District, will be found fully described as follows:

North side, east of Fifth Avenue, under Area 1;  
North side, west of Fifth Avenue, under Area 4;  
West side of the Square (the continuation of MacDougal Street)  
under Area 4.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 4



BARROW STREET (Between West 4th Street & Seventh Avenue South)

Looking into this short block, one runs the gamut of our architectural history prior to and including the high-rise building. Here can be seen a two-story house with dormers and a one-story taxpayer, elegant, small oval windows contrasted with large, rectangular steel casements, a high mid-Twentieth Century apartment house and a dignified little flat-house of an earlier period: all of these are juxtaposed within the confines of this short block. In addition, one can see at the eastern end of the south side a large loft building of the Eighteen-nineties and one of the few remaining early houses built in The Village.

The house with the dormers on the south side is of the greatest interest, as it is a "half-house" which once shared a central passageway leading to the rear. Its other half has been replaced by a handsome stable building (later converted to apartments). These double houses are generally to be found only in The Village, but even here they are few and far between. Any attempt to raze rather than restore such an architectural treasure would be a tragic error, just another phase of that process of attrition which has eaten away the fabric of The Village and which, if it were to continue unchecked, might ultimately result in the loss of all that we consider notable. Just east of "Greenwich House" is a little house which also belongs in this category, as one of the earliest and best preserved houses in The Village.

The large apartment house, at the eastern end of the block on the north side, quite aside from the strident quality of its architecture, resulted in the loss of several little houses which once faced West Fourth Street and one on Barrow Street, all of which, if we may judge from their small size and low story heights, were quite old.

Barrow Street formerly started at Washington Square and included the present Washington Place. Also, it originally bore different names on various blocks of its length; the early name for this block was Gilbert Street.

BARROW STREET South Side (Betw. West 4th St. & Seventh Ave. So.)

#1  
(#1-13)

This dignified eight-story loft building of yellow brick (also Nos. 186-192 West Fourth Street) with stores at the ground floor, tells a story of successive enlargements between the years 1897 and 1911, as it was built progressively for the Hallahan family. The first portion was built in 1897 at the corner of West Fourth Street and was designed by Charles Rentz, architect. The next three additions were made by John P. Voelker, architect, on both sides of the initial structure, including the big addition of 1909 extending from the corner building to include No. 13 Barrow Street. The stores, at street level, have high windows and cast iron columns with unusual swagged brackets supporting a simple entablature. The upper stories of the facade on Barrow Street consist of five bays, or divisions, with groups of square-headed windows at each end and in the center, while at either side of the central bay paired triple-arched windows are introduced for variety at the fourth and top floors. A deep, bracketed cornice crowns the building and is in turn surmounted by an attic floor above the West Fourth Street corner portion.

#15

This imposing four-story, yellow brick structure was built originally as a stable for Conrad Schafer, on the site of the left hand portion of a double house of which No. 17, the right hand portion, still remains. It was erected in 1896 and Schafer once lived above the stable. Designed by H. Hasenstein, architect, it blends in its general character with its larger neighbor to the east. It was converted to apartments in an alteration of 1927-28, although it symbolically retained its decorative horse's head in the pediment, reminiscent of its earlier use. The former stable doorway at the center was flanked by small windows as part of its remodeling for residential purposes. On either side of the building, also at street level, may be seen a classical cast iron column and a tall arched doorway, one for the first floor and the other for access to the upper floors. These doorways are echoed by the three arched windows at the top floor, reminders even at this late date of the Romanesque Revival.

#17

Nestling between its higher neighbors, this two-story brick house, with its fine old dormers, was originally built as the right-hand

BARROW STREET South Side (Betw. West 4th St. & Seventh Ave. So.)#17  
cont.

portion of a double house of which the left-hand portion once stood on the site of No. 15. It was built in Flemish bond in 1834, in the late Federal style, for Thomas Cox and once had a wide passageway at street level through the two houses where the front door now occupies one half of it. The ground floor has been converted into a restaurant with two doors under a wide plaster arch which enframes stable-type doors with windows in them. This doubtless replaces the basement and first floor windows and the original front door and stoop. The second floor muntined windows and dormers are intact, as is the upper portion of the old wood porch at the rear. No. 15 was lived in by Henry Cox, and both Coxes were carters. The passageway led from the street to the rear of the lot where two small stable buildings once stood. The stable at the rear of No. 17 was still in use at the end of the Nineteenth Century.

#19 &amp; 21

Originally a pair of two and one-half story Federal town houses, with dormers, these houses were raised to four stories in 1925 and altered to accommodate apartments. They were built in 1834 for David Christie, stonecutter (No. 19) and for John W. Christie, carpenter (No. 21). With such a construction team, the Christies surely built the houses themselves. Enframed entrances, enhanced by oval windows above, lead through passageways to the rear garden and to entrances to the apartments. Constructed in Flemish bond brickwork, so typical of the Federal period, they have muntined sash, except at the top floor where the large rectangular windows have steel casements. They are now surmounted by a brick parapet and have had their original front doors with stoops removed, as all the apartments are now entered from the rear.

No. 19 has a wing at the rear with handsome arched, Federal doorway opening on the rear courtyard. It was occupied by a separate tenant, Daniel Adriance, even as early as 1851, an example of the subdivision of town houses at this early date.

#23

Interesting as one of the earliest of the so-called French Flats in the City, this small building with its elegantly rusticated first floor and arched windows made apartment living respectable. Its attractive segmental-arched window heads and its modillioned cornice supported on brackets and crowned by a central arched pediment were distinctive features of this small building. It provided a dignified and attractive solution for the less well-to-do who were otherwise forced into the extravagance of buying or renting an entire house, no matter how narrow or ill-suited. Built in 1872, only three years after Richard Morris Hunt had built his prototype apartment house for Rutherford Stuyvesant on East Eighteenth Street, this small five-story Italianate building was designed by William José for Julius Wesslan. Today it stands secure and virtually unchanged much as it must have looked almost one hundred years ago.

#25

Among the older remaining houses in The Village, this once elegant Federal town house, constructed of Flemish bond, was built in 1826. That it was formerly a two and one-half story house with pitched roof and dormers may be seen from the change in the brickwork which begins eight courses above the second floor window lintels. Although the Flemish bond is for once retained above this point, the character of the workmanship is manifestly different. The muntined window sash is gone, but the original eight-paneled door and its pilastered frame remain, as does the handsome wrought iron work of the stoop, complete with its open newels surmounted (right-hand side only) by the pineapple, symbol of hospitality.

This lot of land, formerly part of the Peter V. Remsen estate in The Village, was purchased in 1825 by Jacob Shute, a mason, who lived on this street. He built this house the next year. His tenants here in the first two years were William Ryer and, afterward James Luckey, a cartman. A walkway at the left side led to a small frame building, presumably a stable, at the rear of the lot, and built before 1854.

#29  
(#27-31)

Greenwich House, erected as a community center, is a very handsome seven-story brick building, built in Flemish bond. It was constructed during the years 1916-17 from designs by Delano & Aldrich. Neo-Federal in style, it has high, arched windows at ground floor flanking the deep reveals of the entrance doorway. This door is set in an arched opening,



BARROW STREET South Side (Betw. West 4th St. & Seventh Ave. So.)

- #29  
(#27-31)  
cont. similar to those of the windows, and has a modillioned pediment carried on slender pilasters. Above this the arch forms a glass transom. The next two floors have windows with exterior blinds, those at the second floor being French doors which open on a wrought iron balcony which extends practically the width of the building. The third floor windows are low casements and those at the fourth floor are separated by stone panels unified at the bottom by a band course which also serves as sills for the windows. Surmounting the fourth floor is a handsome modillioned cornice with a paneled balustrade above it. Set slightly back is a high slate roof, rising vertically for one floor and steeply pitched above that level.

- #33 This small wedgelike building (described under No. 73 Seventh Avenue South) occupies the corner site west of Greenwich House.

BARROW STREET North Side (Betw. Seventh Ave. So. & West 4th St.)

- #22 An insurance office (described under No. 81 Seventh Avenue South), small in size and triangular in shape, now occupies this small triangular corner lot.
- #20 This shallow lot is described under No. 85 Seventh Avenue South.
- #18 A one-story taxpayer, this very simple brick building, with central doors flanked by plate glass windows, serves the neighborhood as a bar and also opens, at the other end, onto Seventh Avenue South (described under No. 87 Seventh Avenue South).
- #16 This five-story brick apartment house is entered from Barrow Street, although it has a store on its first floor at the Seventh Avenue South end (No. 89). It was built in 1897 for Pincus Lowenfeld and William Prager by George F. Pelham, architect. It was altered in 1921, after the extension of Seventh Avenue South cut a slice off of its rear, at which time the store was added at street level. The first floor consists of handsome, rusticated stonework with a central front door having console-like pilasters with modified Corinthian capitals supporting a cornice slab on brackets. Above, Roman brick is combined with terra cotta trim and band courses with Greek fret and wave motifs. Richly decorated terra cotta panels with escutcheons may be seen between the third and fourth floor windows.
- #14 This three-story Greek Revival town house has been remodeled to introduce a store at first floor level. It was built originally for James Roberts in 1841 and was first altered in 1907. The store has paneled, cast iron columns supporting a metal I-beam. A handsome Greek Revival cornice with dentils remains unaltered today as the crowning feature of this small building.
- #2-12 Seventeen stories high, this large contemporary apartment house (described under Sheridan Square Nos. 3-6) occupies the corner site at West Fourth Street.

BLEECKER STREET East Side (South of Barrow Street)

The block on the east side of Bleecker Street between Barrow and Jones Streets is bisected by the boundary of the Greenwich Village Historic District, and the tip end of the portion within the District had already been cut off in 1919 by the southward extension of Seventh Avenue. As a result the truncated No. 293 Bleecker (corner of Barrow) Street and No. 291 were renamed Nos. 73 and 69 Seventh Avenue South (described under that Avenue), leaving only No. 289 on Bleecker Street to be described here at the very outer edge of the District.

- #289 No. 289 is a six-story brick building, four windows wide, with stores at street level. This vernacular building shows some influence of the second half of the Nineteenth Century, as indicated by the

BLEECKER STREET East Side (South of Barrow Street)#289  
cont.

vertical central muntin of the windows, and the paneled and modillioned cornice supported on console brackets. The cast iron columns framing the store windows have an attractive decorative motif at mid-height. This house was probably built in the Eighteen-seventies, as it is stylistically somewhat akin to its neighbors to the south which were built in 1871 and 1874.

CHRISTOPHER STREET (Between Village Square & Waverly Place)

An interesting contrast is to be found between the high sentinel-like buildings at the ends of this street and the low buildings between them. On the south side, some of these houses are among the most charming examples of the Federal period in the City, with their little old shop fronts and high sloping roofs. Midway, Gay Street opens up between high loft buildings and at this point one can get a glimpse of its attractive little houses. Turning around, one finds these houses echoed on the north side of Christopher Street by groups of early three-story houses separated by apartment buildings.

One can still sense the low-lying charm of this street as it must have appeared in Federal times. The newer buildings at the ends of the street and the loft buildings lend variety and bridge the gap from the old classicism of the Federal period to the new classicism which emerged at the turn of the century.

The loss of even one of the small Federal houses on the south side would break the thread of historical continuity so interestingly expressed on this street. The time has arrived when a community should regard the loss of such architectural treasures as irreparable and should invoke such controls as are available to save them.

According to Greenwich Village tradition, this street was named for Charles Christopher Amos, heir of a trustee of Sir Peter Warren's estate, the chief property in The Village. The street was opened by 1799 and was ceded by Trinity Church to the City in 1813.

CHRISTOPHER STREET South Side (Betw. Village Sq. & Waverly Pl.)

#2-6

Several one-story taxpayers (also Nos. 1-5 Greenwich Avenue) occupy this very busy corner site.

#8

Built as a shop in 1849, replacing an earlier one on the site, this little three-story brick building erected for William H. Harrison expresses its original use through large window areas and simple treatment. The first floor has been remodeled as a store with separate door along-side. The casement windows of the upper floors are the originals and a handsome little brick cornice with brick dentils is set almost directly on top of the third floor windows. An alley extends along the east side of this building ending at the back of the lot.

#10-12

This seven-story brick loft building of 1903 occupies the corner, facing Gay Street (Nos. 19-23). It was designed by Jardine, Kent & Jardine. Simple in the extreme, it has groups of triple windows separated by vertical brick piers which extend upward from sidewalk level. The windows have stone sills and broad lintels with only a narrow band of horizontal brickwork between sill and lintel. There is a functional severity, unusual when it was built, which is further expressed by the plate glass double-hung windows. A simple two-story extension on Gay Street dates from 1939.

#14

This corner loft building, which has been converted to an apartment house, was erected in 1896-97 for and by Frederick C. Zobel, owner-architect. It has five tall stories divided by decorative horizontal panels beneath the windows of the lower floors. There is a small cornice above the fourth floor, and at the top of the building a deep classical cornice with swags carried on horizontally placed console brackets. A large tripartite arched window fills the width of the building at the fourth floor, and lends style and considerable interest to it. A very high store at ground level has striking studded double doors and a large plate glass show window.

CHRISTOPHER STREET South Side (Betw. Village Sq. & Waverly Pl.)

#16

An attractive brick house in the Federal style, this house was built in 1828. The third story was added in running bond at a later date in contrast to the Flemish bond of the first two floors. The cornice, supported by modillions and by short brackets, has panels in the fascia board; Neo-Grec in style, it is typical of the Eighteen-seventies. The windows have their original muntined sash. Window lintels vary at each level, those of the first floor having the simple dignified paneling of the Federal style, while those on the upper floors are flush and undecorated. The simple ground floor doorway has brick reveals. The house was evidently built by Elias J. Kent, a mason of Stanton Street.

#18 &amp; 20

This pair of charming little Federal houses was built in 1827 by Daniel Simonson, a carpenter who had purchased the lots that year. These two and one-half story houses of Flemish bond brickwork have gambrel roofs, which are now echoed by the roofs of the dormers. Each house has a dormer window, which is triply divided while its gable is decorated with a sunburst pattern. No. 18 has three simple panels on the fascia board of its roof cornice and a paneled doorway with fanlight giving access to the upper floors.

No. 20 has its original paneled Federal door and doorframe with panels replacing the original sidelights. In the corners may be seen the original semi-engaged colonnettes, while those which once stood in front of the pilasters on either side of the door have been replaced by brackets at the top under the transom bar. The transom bar is very handsome, consisting of a convex (pulvinated) frieze with a refined cornice above. The leaded transom above the bar is exceptionally graceful and displays circular and oval forms.

At both houses the charming wood shop fronts, which were doubtless added at a later date, consist of glass windows and corner colonnettes set under small continuous hoods, which shelter both show window and door.

#22

Built during the years 1899 and 1900, this little three-story brick building immediately attracts our attention with its handsome arched windows at the top floor. It was built for Eliza Fishbaum by Higgs & Gavigan and has a modern store front alongside the door giving access to the upper floors. Panels in the brickwork between second and third floor windows create the impression of vertical, brick pilasters. A stepped brick parapet with stone coping now terminates the front wall at the top.

#26

This seven-story loft building of 1907, on the corner of Christopher Street and Waverly Place, is described at No. 153 Waverly Place.

CHRISTOPHER STREET North Side (Betw. Waverly Pl. & Village Sq.)#27  
(#27-31)

On the corner of Waverly Place, this four-story and basement building is now the St. Joseph's School and Hall. This building was designed in 1911 for the Switzer Institute and Home by Joseph Duke Harrison and presents an unusually attractive appearance. A stone first floor with square-headed windows forms a severe base for the high, round-arched windows of the second floor. The brickwork begins at second floor level and extends up to the cornice. Brick frames with stone impost blocks and keystones form the arches of the high windows; above, rectangular windows are used at third and fourth floor levels, with a continuous stone band course at sill level of the fourth floor. Above these top story windows, a broad but simple cornice crowns the building effectively.

#23 &amp; 25

These two houses, of wood frame with brick fronts in Flemish bond, were part of the row of ten houses erected for Samuel Whittemore in 1827. A third story was added in 1872. These houses have acquired a quite individual appearance, with the later addition of sheetmetal roof cornices, supported by small paired Neo-Grec brackets, echoed by a similar treatment in diminutive scale at the lintels above the windows. The upper sash of the double-hung windows retain their original muntins. At No. 23, the floor-length entrance-floor windows have

CHRISTOPHER STREET North Side (Betw. Waverly Pl. & Village Sq.)

- #23 & 25 ornamental cast iron railings. The entrance floor of No. 25 was altered in the Twentieth Century, with the installation of a triple window and a tiled roof above the door. The low stoop has interesting arched Italianate cast iron railings. The areaway railings of both houses are similar. Whittemore was the senior partner of S. Whittemore & Company, textile card manufacturers. He was a substantial property owner in The Village and later built the impressive mansion at No. 45 Grove Street. However, in 1827 he still lived on lower Broadway.
- #19-21 This six-story brick apartment house was designed in 1911 for Jacob Lippmann and S. Root by Charles B. Meyers. It has attractive brickwork above the first floor, embellished with brick quoins at the outer edges of the front wall. The windows all have splayed brick lintels with keystones, and the building is crowned with a cornice in which large brackets alternate with groups of consoles. The central fire escape displays some attractive wrought ironwork, and the central doorway below it, flanked by stores, has an ornamental stone frame with cornice supported by brackets.
- #13-17 These three houses are part of the same row as Nos. 23 and 25, built in 1827 for Samuel Whittemore. They have wood frames and brick fronts, still in Federal bond at Nos. 13 and 15. They were originally two stories high, but were altered in the Eighteen-sixties or seventies by the addition of a third story, crowned by a bracketed and paneled roof cornice. A new basement store front was installed at No. 15 in 1924. The early character is best maintained at No. 17, which has muntined double-hung windows throughout, with flat stone lintels. A simple rope molding, characteristic of the Eighteen-fifties, frames the doorway. In the other two houses the windows have been changed to casements, and their lintels markedly altered. Handsome Federal handrails adorn the low stoop at No. 15, while an arched Italianate areaway railing graces No. 13. The painter and graphic artist, DeHirsh Margules, lived at No. 15 during the Nineteen-forties.
- #11 This parking lot was originally the site of one of ten houses on this block built by Samuel Whittemore in 1827 as a real estate investment of which only five remain, at Nos. 13, 15, 17, 23 and 25.
- #9 With stores at street level, this five-story brick apartment house shows the influence of the Queen Anne style. Designed for John Davidson by A. B. Ogden & Son in 1886, it has small terra cotta panels beneath the windows with classical swags. The heavy window lintels are pedimented at the fourth floor and hark back to Neo-Grec antecedents, making the building transitional in concept. A heavy bracketed cornice surmounts the front.
- #1  
(#1-7) This sixteen-story brick apartment house was built in 1931. It is located on a corner site and also faces on Greenwich Avenue (Nos. 7-13). The first two floors are faced with stone forming a base which extends up to third floor sill level. Swagged panels appear under most of the windows while stone balconies are located on the forward projected portion on either side of the front door. Brown brick walls with brick quoins, to lend vertical interest, carry up to the setbacks of the upper floors. An arched cupola, with pilasters, surmounts the whole, and both fronts are of the same general design.

CHRISTOPHER STREET (Between Waverly Place & Seventh Avenue South)

This street opens on a small park, to the south, but is built up solidly along its north side. Here, a varied cross-section of architectural development presents itself, with three handsome Italianate houses at the west end reminding us of the original scale and quality of the block. At about mid-block, a high apartment house of the Nineteen-thirties occupies five normal city lots and towers above its neighbors to the east. Conventional lower apartment houses, with stores beneath, extend to the corner. Although the large apartment house accords fairly well with its neighbors in the scale of its windows, in

CHRISTOPHER STREET (Between Waverly Place & Seventh Avenue South)

its use of materials and in its architectural detail, it represents a bold intrusion into the low-lying character of the block.

The stores at the ground floor of the large apartment house tend to relate it to the buildings to the east but architectural controls, if applied here, might have assured a setback at sixth floor level which would have given even this large structure a visual kinship with its neighbors and would have signaled a greater awareness of his surroundings on the part of its architect. It is this sort of architectural thinking which must be observed in future to assure the retention of the architectural character of The Village.

CHRISTOPHER STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

#61 The small prowlike taxpayer, which stands at the corner of Seventh Avenue South, was built in 1922 as an extension to No. 59 Christopher Street, for Myra Haxtum Harper by Frank E. Vitolo, architect. It now houses the popular Village Voice. Above large windows at the ground floor, it has a stuccoed second story level and paired casement windows with simple parapet above.

#55-59 These three Italianate houses were built in 1853 and assessed to John Kemp (No. 55), Peter R. Christie (No. 57) and Gilbert J. Bogart (No. 59). Since both Christie and Bogart were builders (a mason and carpenter respectively) and since Christie was the only one of the three who actually lived in his house, it is likely that he and Bogart were the builders of the three houses. No. 55 retains far more of its original appearance than do Nos. 57 and 59, where basement entrances have replaced the former steep stoop. The houses are three stories high, over a smooth-stuccoed basement; the third floor is crowned, in each case, by a handsome roof cornice supported by carved console brackets, paired in the center. The paneled fascia board displays a central acanthus motif, flanked on each side by rosettes between the brackets. No. 55 retains its long parlor floor double-hung windows with central mullions and a deeply recessed, paneled front door, both typical of the Italianate style. The frame of the segmental-arched doorway, now smooth-plastered, must originally have had supporting brackets. The window lintels of all three buildings are flush with the brickwork. No. 55 preserves its handsome Italianate cast iron railing with decorative castings.

#51-53 These two-story buildings, now treated as one at first floor level, were originally stables. No. 51 was built for A. Voorhis in 1843. No. 53 was built in 1846 for Mark Spencer, whose large country mansion stood in spacious grounds at what was then the northwestern end of the block ( West Fourth and Tenth Streets). No. 51 was raised to three stories in 1898 and reduced again to two in 1930, when the two buildings were altered and joined together. The front is simply treated in brick with arched doors at the first floor. The upper floor is smooth-stuccoed and has casement windows with iron flower-box holders. It was redesigned to serve as a restaurant.

#45  
(#41-49) Rising to a height of seventeen stories, this brick apartment house was designed by Boak & Paris, architects, for the Cobham Realty Company. It was built in 1930-31 and except for the doorway has a symmetrical facade with a high, central tower rising above the top floor. The first floor consists of shops, and the main accent of the building is to be found in the vertical emphasis given to the four central windows, terminating in a pair of balconies at the fourteenth floor. Boris Artzybasheff, illustrator, lived here during the 1930's.

#35  
(#35-39) This pair of six-story apartment houses presents a uniform facade to the street. They were built by Richard Rohe in 1907-08 for Dominick Abbate and Pietro Alvino, of brick, with elaborate splayed window lintels having ornamental keystones and raised end-blocks. This symmetrical building has shops at the first floor and a brick parapet.

#33 This very striking corner apartment house (entered at Nos. 170 $\frac{1}{2}$ -172 Waverly Place) represents a tour de force in the art of brick-laying. Here an overall pattern is established, through contrasting

CHRISTOPHER STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)#33  
cont.

bands of brick colors interlocking throughout. Originally, this building was a two-story sausage factory, built in 1868, for Mr. Cragen, using the plans of Richard P. Davis. A third story was added later in the century. It was completely remodeled in the first part of the Twentieth Century, as we see it today, with store at ground floor level. It is crowned by a parapet with arched pediment enframing an ornamental brick panel.

CHRISTOPHER STREET South Side (At Waverly Place & Grove Street)

This tiny block is filled with the triangular building of the Northern Dispensary, built in 1831 (described under No. 165 Waverly Place).

FIFTH AVENUE West Side (Betw. West 8th St. & Washington Sq.)#2  
(#2-8)

No. 2 Fifth Avenue, an enormous apartment house, occupies the entire eastern end of the block between Washington Square (Nos. 14-18) and Eighth Street (Nos. 2-6). It is composed of two sections, a high portion twenty stories in height representing the main bulk of the building, and a low portion at the south facing Washington Square, designed to be in scale with the handsome row of mansions which adjoins it to the west. This low portion in red brick is five stories high and features vertical tiers of balconies at even intervals and one tier at the Fifth Avenue end. The high portion to the north is of light colored brick and has a drive-in courtyard facing the Avenue. At the wings, which enclose this courtyard, tiers of balconies rise up at the corners. Broad metal windows are used throughout except at parts of the low section where narrow casements appear. This apartment house today covers the sites of several former town houses. This building was erected in 1951-52 from plans designed by Emery Roth & Sons, architects. At the top a series of setbacks provide roof decks for many penthouse apartments.

Several handsome town houses once stood on the land now occupied by this apartment house. At the southwest corner of Fifth Avenue and Eighth Street was the handsome marble-faced residence of John Taylor Johnston (No. 8 Fifth Avenue), built in 1856, complete with picture gallery. Johnston is noted as one of the founders of the Metropolitan Museum of Art and as its first president. Four stories high, above a rusticated basement, this house was approached by a broad flight of steps with stone balustered handrails. The great doorway was flanked by slender pilasters crowned by vertically placed console brackets supporting an attractive cornice slab. The doorframe displayed a large double keystone at the top. All the plate glass double-hung windows had handsome frames with keystones above them at the first floor and all were crowned by cornices except the square windows of the fourth floor. These windows were simply framed. The sills of all the windows, above first floor level, were carried on small stone brackets. At the first floor the high windows had panels beneath them. Two other houses of approximately the same size adjoined the Johnston house to the south.

The center house of this group of three (No. 6 Fifth Avenue) was built for Rhinelander Stewart in 1857. It also had a fine flight of steps leading up to the front door with solid stone hand rails decorated by inverted, vertically placed consoles at the bottom. The richly paneled double doors were framed in a circular arch with rope molding enclosing a glass transom above the doors. Paneled stone pilasters with central rosettes supported a dignified entablature with low pediment on elaborate brackets. This masonry front, four stories in height, rose above a stone basement. All of the plate glass double-hung windows had sills on brackets and corniced lintels carried on consoles. The boldly projecting roof cornices of three of these houses were perfectly aligned at a uniform height.

The southernmost of the three houses (No. 4) was built in 1889

## FIFTH AVENUE West Side (Betw. West 8th St. &amp; Washington Sq.)

#2  
(#2-8)  
cont.

for the Witherbee family and was reputedly designed by Henry J. Hardenbergh. It was four stories high, with basement. The handsome first floor had an arched doorway with double doors approached by a wide flight of stairs having stepped stone wing walls with interesting wrought iron railings above, set in two tiers. Ornate ironwork also filled the semi-circular transom above the door, and the masonry arch of the doorway was simple in the extreme, with a plain incised molding supported on colonnettes. A richly decorated little cornice, at impost block level of the arch, extended the width of the house. The handsome double window, to the right of the front door, had a segmental arch set (stilted) above the decorated cornice with similar incised molding and colonnettes below. The second and third floors were extremely simple, with windows having corniced lintels. At the top floor the three windows had richly framed arches above them, united by a horizontal band course at impost block level.

South of these houses was a garden wall with gate through which might have been seen a former stable of brick converted for use as a school. This was the rear yard of the great Rhinelander mansion which, before it was razed, had already been converted into an apartment house (No. 14 Washington Square North). It was five stories high (for a description of this former building, see Washington Square North, West of Fifth Avenue).

GAY STREET (Between Waverly Place & Christopher Street)

Gay Street is well known in The Village as an exceptionally charming and well preserved street. On rounding the corner into this short street, one is immediately struck by the delightful Federal row houses on its west side, of which two retain their original two and one-half story height. They are balanced on the east side by a fine row of Greek Revival houses. The buildings at the ends of the street, on both sides, provide a contrast in height and style and are of a later date. The houses on the west side of the street were built before the official opening of Gay Street in 1833, while those on the east side were built in 1844 and later.

These later houses were built in 1860 as replicas of their neighbors by the initial developer, an interesting instance of a voluntary design control. An ingenious solution of the problem of remodeling for basement entrance was made at one house by reversing the original stoop railing, thus permitting retention of the handsome ironwork.

A particularly barren, unfortunate two-story addition was made to the large loft building at the north end of the street at No. 19. It does not even attempt to reproduce the building to which it was added and, moreover, it occupies the site of one of the handsome row houses which adjoin it to the south.

This is a case where the scale, the use of materials, and even the type of windows employed combine to produce a building which belongs, at best, in an industrial district. Here is a very definite case where architectural controls would have prevented a tragedy.

The loveliness of the houses on the block attracted numbers of tradesmen in the latter part of the century, when inhabitants included: carmen, policemen, a printer, a house painter, a sashmaker, and a brass finisher. Two women had taken up residence by 1851. One maintained a boarding house at No. 13, the other was the widow of George Pollock, City Inspector in the late Eighteen-twenties.

GAY STREET East Side (Betw. Waverly Pl. & Christopher St.)

This side of Gay Street was developed by Thomas Cumming between 1844 and 1860. Cumming, a paving contractor, did a great deal of roadwork for the City starting in the Eighteen-twenties. He was associated for many years with James Pollock, also a paver. Cumming's home, from 1839 on, was at 137 Waverly Place, and his shop at 79



GAY STREET East Side (Betw. Waverly Pl. & Christopher St.)

Hammond Street (now West Eleventh Street). He maintained stables at No. 11 Gay Street until they were replaced by houses in 1860.

#5-7

This four-story corner house, fronting on Waverly Place, was originally built as a two and one-half story house in 1826 for John Pollock, and was enlarged and raised to four stories in 1860 (described under No. 141 Waverly Place).

#9 &amp; 11

These houses, erected in 1860, for Henry Luhrs by Thomas Cumming to replace stables, duplicate the neighboring houses (Nos. 13-17), built sixteen years earlier by Cumming. Thus, contractor Cumming has provided us with almost a block front of fine Greek Revival row houses. Highly decorative cast iron newel posts, joined to the wrought iron handrailings of the stoops, are set on carefully prepared square stone bases, paneled at No. 9. Luhrs was a grocer who lived nearby at 131 Waverly Place.

#13-17

Originally a row of four, (including No. 19), these three Greek Revival houses were built in 1844 by Thomas Cumming of brick, two stories high, with attics and stone basements. No. 17 has been remodeled for basement entrance, with reversal of the original stoop railing, an ingenious solution of the problem. The others retain their stoops with original wrought iron railings, and the attractively simple curvilinear design below the handrails is also found at Nos. 9 and 11. The handrails at No. 15 are swept outward and end in volutes, perhaps intended to meet newel posts, as at Nos. 9 and 11. The Greek Revival dentiled roof cornices remain, as do the flushstone lintels at the attic windows of No. 13. Otherwise, the lintels of the muntined windows and entrance doors have metal cornices over the original lintels. The fine doorways, with their original paneled doors, have a pair of square engaged columns setting off unusually narrow sidelights and transoms of simple glass panes.

#19-23

No. 19, a two-story extension erected in 1939, is part of the seven-story brick loft building of 1903 (Nos. 21 and 23), which fronts on Christopher Street (described under Nos. 10-12 Christopher Street). A fine Greek Revival house, of the row just described, was unfortunately torn down to erect this barren extension, which is better suited to an industrial area.

GAY STREET West Side (Betw. Christopher St. & Waverly Pl.)

#20

This five-story building of 1896 continues around the angle formed by the intersection of Gay and Christopher Streets and fronts on Christopher Street (described under No. 14 Christopher Street).

#18

Built between 1827 and 1831, this house stands on the rear portion of the lot of No. 16 Christopher Street. It was originally a three-story frame house with a brick front. In 1882 a fourth story was added, and the house was extended. Thus, it serves as a transition between its lower neighbors on one side and the higher building on the other. The wood reveals of its simple doorway are attractively paneled. The low yard railing has the Greek fret motif at the bottom.

#16

This three-story frame house, with a brick front, was erected in 1828. It was originally a two and one-half story house, like its neighbors at Nos. 12 and 14, as may be seen in the change from Flemish bond to running bond above the second story. The dignified Federal doorway is in this case extremely simple, relieved only by the fanlight of the transom and the paneling of the door. The muntined windows are typical of those found in Federal houses. The upper story and the modillioned roof cornice were added at a later date. The original ironwork has been retained. The house was erected for Francis Barretto, a Washington Street merchant, who was one of the notables who frequented the Park Theatre.

#12 &amp; 14

These charming Federal houses were erected in 1827-28 by Daniel H. Weed and Joseph D. Baldwin, builders, active in the neighborhood. They are both two and one-half stories high over a basement, and each house has a central dormer with a triple sash window, the latter replacing



GAY STREET West Side (Betw. Waverly Pl. & Christopher St.)#12 & 14  
cont.

the pair of dormers usually found in houses of this period. The facades are executed in Flemish bond, characteristic of the Federal period, and the stone window lintels are flush with the brickwork. The relatively small muntined windows are framed with exterior window blinds. The roof cornice of No. 14, in contrast to the plain cornice and fascia board at No. 12, is elaborated by small brackets with fascia panels between them, representing a later replacement.

The handsome doorways are almost identical. Their wood rustications appear behind a pair of slender Doric columns, and the transom bar is broken forward at the sides to receive the blocks surmounting the columns. Above is a rectangular transom, with delicately leaded tracery at No. 12, and a simpler version, with four panes, appearing at No. 14. At No. 12 the handsome, eight-paneled door is reached by a low stoop with simple wrought iron handrails terminating in unusual, delicate cast iron newels. These may well be the originals, and, thus, early examples of cast iron work. The attractive areaway railing displays a gate with iron arch supporting a lifting bar extended out from the wall. At No. 14 the ironwork is somewhat simpler.

No. 12 was built for Abraham Hitchcock of Hackensack, N. J., while No. 14 was erected for Curtis Hitchcock of New York, a plough manufacturer. In 1830 both houses were sold to Thomas Cumming and James Pollock at a loss, with the stipulation that they would assume the mortgage payments.

#10

This five-story apartment house, erected in 1892 for J. H. Luhrs by the architect Edward L. Angell, is part of a group of houses which fronts on Waverly Place (described at Nos. 143 and 145 Waverly Place).

GREENWICH AVENUE (Between Village Square & West 10th Street)

The first two blocks on the west side of Greenwich Avenue are filled with neighborhood stores at street level. They occupy low, one-story taxpayers on the block facing the Square. By contrast, the second block has, in addition, a residential character due to the apartment houses, of which one towers up sixteen stories high. Hence, despite changes in height, this side in essence continues its character of a century ago of continuous rows of stores under living quarters.

Another contrast is offered by the towering building which fills the block front on the east side of the avenue. This orange brick Women's House of Detention stresses the vertical in its design. Strongly influenced by French designs of the Nineteen-twenties, much decorative detail was lavished on this costly structure.

The strategic location at the busy Village Square has not been taken advantage of. Its Greenwich Avenue side, instead of being filled with a hodge-podge of tiny stores almost hidden by a disarray of signs, should have been designed to extend the feeling of human warmth and of the openness of the Square. An arcade or a curving row of stores around a fountain are possibly feasible ideas. The present ugliness and lack of design would have been avoided by the participation of a design review board.

Village Square, formed by the intersection of Sixth Avenue, Greenwich Avenue, and Christopher Street, became the center of Greenwich Village with the establishment here in 1832 of the public market. Previously, the public market had been near the Hudson River, at Washington and Christopher Streets. The new Jefferson Market, named for the President of the United States, stood on the north-eastern tip of Greenwich Avenue.

By 1851 the immediate neighborhood had the following commercial character. Facing the Square, the short Greenwich Avenue block had a liquor store at each corner, Nos. 1 and 5, a hosiery shop and a shoe shop. Facing Jefferson Market and the Police Court for the Second District on the east side of Greenwich Avenue, were a druggist at No. 7, the Christopher Street corner, a grocer, two barbers, a tailor, two furniture

GREENWICH AVENUE (Between Village Square & West 10th Street)

shops, a dressmaker, a shoe store, a cabinetmaker, a lawyer, a drygoods store, and another grocer at No. 21 on the West Tenth Street corner.

GREENWICH AVENUE West Side (Facing Village Square)

- #1-5 This short block is filled with a row of shops (also Nos. 2-6 Christopher Street) in one-story taxpayers, a very busy area, serving the needs of the community. There is little room for architecture here where signs fill parapets and other wall spaces. The present appearance and lack of design could have been avoided by the participation of a design review board.

GREENWICH AVENUE West Side (Betw. Christopher & West 10th Sts.)

- #7-13 This sixteen-story corner apartment house (No. 1 Christopher Street) with its brick quoins and parapets with urns is a good example of the Neo-Federal style which was so popular with apartment house builders in the first half of the Twentieth Century. It was built for the Green Chris Corporation in 1930-31 from designs by Van Wart & Wien, architects. Despite its height and the fact that it has steel sash for the windows, the size of the windows and the details of the brickwork are in good scale with the adjoining buildings. Setbacks at the top lead up to a high octagonal tower with pilasters and arched windows on each side.
- #15 On the site of a four-story building with store at first floor, this one-story taxpayer store was built in 1937 for Helen Robertson according to the designs at Charles Kreymborg. Set in a canyon between two high buildings, this little shop is an economic reflection of the cost of taxes and of building. Here it performs a useful function in the community and is a substitute for an abandoned lot.
- #17 & 19 These identical brick apartment houses were built in the free classic manner of the Queen Anne Style in 1890 for John Goerlitz. They were designed by Franklin Baylies and both rise to a height of five stories. With shops at street level, they retain unaltered their detail above them. Decorative terra cotta panels separate the third and fourth floor outer windows, and these fourth floor windows are crowned with pediments. The uniform fifth floor windows are crowned by bracketed cornices.
- #21 This handsome three-story brick house was built in a simple version of the Greek Revival style in 1841. It was built for Charles R. Christopher on this corner lot. The stepped parapet, on the Tenth Street side, reflects the low angled pitch of the roof. The first floor on the Greenwich Avenue end has a store but the muntined windows above are unchanged as is the handsome dentiled cornice on the Greenwich Avenue front.

GROVE STREET (Between Waverly Place & West 4th Street)

This street is open on its north side where it faces a small park. The south side of this relatively short block presents the most heterogeneous array of styles and periods of almost any block in The Village, yet architecturally, it is remarkably attractive. Heights range from those of the two little Federal houses to the towering apartment house on the corner. For their periods, and even as remodeled, each building is the best of its type. This is typified by the six-story apartment house near the middle of the block with its arcade at street level. The sprightly elegance of this facade is enhanced by contrast with the plain four-story house at the corner with its wide expanses of brick between windows.

The architectural treasures here are in mid-block, where two Federal houses have been remodeled with great charm, one with a handsome mansard roof and the other with an unusual studio. Both continue to proclaim the original scale and fine quality of this street. Just west of them, again

GROVE STREET (Between Waverly Place & West 4th Street)

by contrast, is a dignified low apartment house, the epitome of elegance in the Eighteen-eighties when it was built, juxtaposed directly against the large apartment house on the corner. This apartment house of the late Nineteen-twenties, despite its size, harmonizes remarkably well with its neighbors as it has mostly single windows, brick walls and restrained ornament.

Here is a case where the widest diversity of sizes and periods of architecture creates an attractive ensemble. Despite its heterogeneity the loss of part of this street scene would prove an irreparable loss to The Village. A normal development over the years has taken place here without necessarily creating disharmony.

The whole is enhanced by the fact that it faces the delightful little park, which contains a statue of General Philip Sheridan of Civil War fame. The original name of Grove Street was Columbia Street. In 1813 it was renamed Burrows Street, in memory of Lieut. William Burrows, who was in command of the U. S. Sloop of War "Enterprise" when fatally wounded that year in its fight with the English Brig "Boxer". This was the name of the street at the time of erection of the earliest houses still standing. In 1829 the proprietors along Burrows Street successfully petitioned to have it renamed Grove Street due to the confusion caused by its name being too similar to the adjoining Barrow Street.

GROVE STREET South Side (Betw. Waverly Pl. & West 4th St.)

#96-98

As seen today, this brick corner house dates from 1870 when an extension was built on the adjoining lot (No. 96) and both were made four stories high surmounted by a paneled and bracketed cornice. The original house (No. 98) was built two stories high of Flemish bond in 1825-26. The front door, located on Grove Street, is capped by a dignified pedimented Neo-Grec sheetmetal cornice, carried on short brackets above its brick reveals. The iron railings and square openwork iron newel posts are in keeping with the dignified simplicity of the house. These Federal style newel posts may well replace the originals. Enlarged window openings have French casements and flat stone lintels. The original two-story house had been built for James Polhemus, a grocer, who made his home here. As early as the Eighteen-fifties, this house had a store (an office with show window is now at No. 170 Waverly Place) and on the adjoining lot there was a shallow frame building that was presumably a stable with living quarters above. Saul Schary, the painter, lived at No. 96 Grove Street in the Nineteen-forties.

#92  
(#92-94)

This six-story brick apartment house, designed by Andrew J. Thomas, was built in 1916 for Cozine Warren Company. Its first floor has a splendid stone entrance facade facing the park. It is an arched pseudo-loggia, and consists of a single colonnade of engaged Doric columns with round arches, set behind each of which is a round-arched window and the entrance. Above this stone facade is the brick front wall and an iron balcony running the width of the building and carried on iron brackets. On the upper floors a triple window is offset asymmetrically by a single window, while the middle section of this triple window is a French door opening onto its own little semicircular iron balcony.

#90

This very attractive little Federal house of 1827 was built in Flemish bond brickwork. It was remodeled in 1893 for Robert Blum, according to the designs of Carrère & Hastings. Basically a two-story house, the entrance floor remains pure Federal in style. Its handsome doorway has a pair of slender Doric columns set in front of wood rustications. An elaborate transom bar with convex (pulvinated) frieze is blocked forward to receive the tops of these columns. The long glass transom has simple leaded tracery. Crowning the whole and extending over the door is a studded cornice of later date, which echoes a fragment of the building's dentiled cornice still extant one story above it. The low stoop and areaway retain their Federal ironwork, and the handrails have anthemion castings of the Greek Revival period between their uprights at the stoop platform. At first floor level the pair of windows adjoining the front door have paneled stone lintels

GROVE STREET South Side (Betw. Waverly Pl. & West 4th St.)#90  
cont.

and muntined sash in the Federal style.

The interesting remodeling above these windows has transformed most of the second floor into a large studio two stories high, by adding a low parapet above the roof cornice and by making use of a steeply pitched roof with skylight built into it. The vertical studio window is tripartite and includes a glazed double door with wrought iron railing. Adjoining it asymmetrically to the left is a single window with muntined sash and a flat stone lintel.

This house was built in 1827 by William Banks, a mason, for his home. He was one of the City's volunteer firemen.

#88

This Federal house, built in 1827 in Flemish bond brickwork, has a most distinctive character of its own, as it was remodeled in French Second Empire style after the middle of the Nineteenth Century. The addition of a mansard roof containing a full third story does not overwhelm the two-story house because it was done with such skill. An unusual, geometrically paneled fascia board serves as a base for the slate mansard roof, while at its top, a delicate cast iron cresting is silhouetted against the sky. Two handsome segmental-arched dormers pierce the mansard. The windows have flat stone lintels and plate glass sash. Trellised window boxes with trailing ivy enhance the appearance of the house. The windows of the entrance story were cut down to floor-length and protected by attractive cast iron railings. The double, glass-paneled entrance doors were added later. They are placed in a tall doorway with transom decorated simply by a flat lintel surmounted by a cornice. The arched inner vestibule doors are original with the alteration. The wrought iron railings at entrance stoop are executed in the Federal manner, as are the rectilinear, openwork newel posts, while the high areaway railing displays the Greek fret design at its base. The house was built in 1827 by Henry Halsey, a mason.

#84  
(#84-86)

This small but very elegant brownstone apartment house, "The Grove," was built in 1882 for James Meagher. It was designed by Babcock & McAvoy and represents the advent of the Queen Anne style in its free interpretation of classical motifs. Completely symmetrical it rises to a height of five stories with the outer tiers of windows paired and set between pilasters. The central tier of windows, above the simply framed doorway, is single and all the windows have muntins in the upper sash and plate glass in the lower. The dentiled cornice is richly detailed with paired brackets signaling the pilasters below them.

#80

This high apartment house, occupying a triangular piece of land at the corner, is described under No. 10 Sheridan Square.

GROVE STREET South Side (Betw. West 4th St. & Seventh Ave. So.)

This shortened block, cut through by Seventh Avenue South, has survived with a surprising degree of dignity. It still retains one building of the mid-Nineteenth century, No. 72.

#74-76

At No. 74 the 1929 addition to the building of the Chemical Bank New York Trust Company (described under Nos. 7-9 Sheridan Square) has the same architectural treatment as the corner (No. 76), which was erected ten years earlier. Robert Henri, painter and teacher, and one of the founders of the famous group, "The Eight," which revolutionized American painting of the early Twentieth Century, worked for a time at the old No. 74.

#72

This vernacular, three-story building, which houses a restaurant on the ground floor, was erected in 1842 as a private house and was assessed to William Newhouse. Stone lintels and sills at the double-hung muntined windows, and a roof cornice with undecorated fascia board, typical of the simpler houses of the Greek Revival period, serve as the only contrasts to the brick facade. The three-story structure, at the extreme rear of the lot, may well predate 1826.

#70

This five-story building, built in 1899, is a perfect reflection of the drastic nature of the cutting through of Seventh Avenue, south of Greenwich Avenue. Here we see, in the obliquely angled portion with

GROVE STREET South Side (Betw. West 4th St. & Seventh Ave. So.)#70  
cont.

quadruple windows and sheetmetal spandrel panels, a new facade for that portion of the house which was cut off to make way for the extension of the Avenue. The original doorway, with arched pediment, remains facing Grove Street, and lends a sense of dignity to the building. It was designed by Small & Schuman for Mrs. Maria Frasier.

MACDOUGAL ALLEY (Off MacDougal Street)

As viewed from the west end, at MacDougal Street, the alley presents a singularly picturesque appearance. The small scale and charm of the individual houses, many converted from stables, combines to produce an overall impression of compelling interest. It is a reminder of a bygone age and of a time when the pace was slower and the city resident took time out to enjoy his surroundings and life in general.

A fence and low gates, of simple ironwork, set off MacDougal Alley as a private street. A large apartment house forms a backdrop at the eastern end and makes even more striking the contrast between this old street and the Twentieth Century.

There is more diversity of heights and rooflines here than is evident in its counterpart, Washington Mews, a condition which tends to enhance rather than diminish its picturesqueness. What strikes the observer equally is the wide diversity of window sizes, ranging from the smallest square opening to the largest type of studio or drawing room window. Exterior blinds and iron balconies are also evident, enhancing the domestic livability of the street.

The large, virtually blank, brick walls of the museum extension, near the end of the north side, create a bold expressionless expanse that is out of keeping with the picturesque appearance of the street. This is a situation which participation by a design review board would have avoided.

MacDougal Alley was formally created in 1833, by the landowners, as a private court for stables, serving the great town houses on Washington Square North and others on Eighth Street. To this day some of these converted stables, on the south side of the Alley, retain the numbering of the town houses they served. Gradually, the houses on the Alley are beginning to use a numbering system which will complement the odd numbers on the north side.

MACDOUGAL ALLEY South Side (Off MacDougal Street)#19  
(also  
called  
#20)

This easternmost building on the south side of the Alley was built in 1901 as an early "automobile stable," designed by Augustus Allen, architect, for Albert R. Shattuck. His home was on the other end of this lot at No. 19 Washington Square North. This small two-story painted brick building was remodeled in the Nineteen-thirties. At the first floor a single door is located at the far left, and the remainder of the wall is filled by a metal-hooded glass block window, with steel casements at either end. At the second floor, three low steel casements, tied together visually by means of continuous sills and lintels, have had the horizontal effect further emphasized by utilizing unpainted brick between the casement windows.

#20  
(also  
called  
#18)

This converted stable, six windows wide, still belongs to No. 20, the mansion on Washington Square North, and it is now used for classrooms. It has undergone a minimum of change since built in 1872. It has a fire exit on the Alley, and has muntined window sash throughout, including first floor windows which have been substituted for carriage doors. In 1872 this two-story stable, 50 feet wide, was erected by John T. Conover, builder, for James L. Graham, resident of No. 20 Washington Square. It will be remembered that an access passage formerly led from the Square past the side of this mansion to its smaller stable on the Alley.

#21  
(also  
called  
#16)

Dating from before 1854, this attractive stable, three stories high, was remodeled in 1920 by the noted architect, Raymond Hood, for two apartments above the garage. At that time the large bay window was added at the second floor. The long glass block window panel, beneath the bay window, represents a later addition and replaces the old carriageway.

MACDOUGAL ALLEY South Side (Off MacDougal Street)

#22  
(also  
called  
#14)

This low, one-story brick kitchen with double door forms the northernmost extension of the house at No. 22 Washington Square North. Above this, fire escapes rise up like skeleton staircases to serve the north end of the house, which stands some distance from the Alley. This building is now the New York University Faculty Club.

#12  
(formerly  
#23)

Dating at least from 1879 and perhaps prior to 1854, this three-story building was attractively converted from a stable to studios in 1909 for the estate of Edmund R. Robinson, who lived at No. 23 Washington Square North. The design was that of Donald G. Anderson. Into its segmental-arched carriageway was inserted a large handsome window. A new window was added at the left and an attractive tripartite window above it, both having handsome exposed steel lintels decorated with two rosettes. The depth of this house is the result of an earlier alteration by the noted architect George B. Post, who doubled the size of the stable in 1881. The most recent of several changes in height and roof line was the addition of a fourth floor studio with a huge north light extending the width of the house, steeply inclined and set well back from the front wall. Thus the front facade of this attractive house continues to blend in height with the two and three-story level prevailing in the Alley. Working there when it was called No. 23 were Ernest Lawson, artist, before World War I, and Jo Davidson, sculptor, after World War I.

#10 & 10½  
(formerly  
#24)

On the Alley, a one-story brick wall, surmounted by iron railing, has but two doors and two blind square-headed window niches. Above this wall can be seen the large north extension of No. 24 Washington Square North, set back with studio window at third floor level and a striking curved corner within the yard. Iron balconies continue around this curved corner at both upper levels. Door No. 10½ gives access from the Alley to the balcony by an open iron stairway, while door No. 10 leads to a flagstoned patio, overlooked by a ground floor room with large windows.

#8

One of the most attractive brick houses on the Alley is this little, two-story house. It was built as a stable in 1871 by C. Wright, architect for Louis P. Siebert whose dwelling, at the other end of the lot, was No. 25 Washington Square North. When remodeled into a house, the two-story high, arched, combination carriage doorway and hayloft was partially bricked up and replaced by an entrance door and a window above, leaving the original arch visible in the masonry, and part of it ingeniously used as the segmental arch at the head of a new window. The three windows at this second floor retain their muntined sash. At street floor a double window is located off center and flanked by doors. All doors and windows have segmental brick arches, and the house is surmounted by a charming brick dentiled cornice.

#6

This attractive brick studio building, two stories high, was built before 1854 as a stable on the grounds of the No. 26 Washington Square house. It was probably built at the same time, 1839, as it has the plain, rectangular lintels without cornices so much used in the simpler Greek Revival buildings. The top is surmounted by a row of brick dentils. The carriage doorway has been bricked up and replaced by a triple window with high sill and shutters. Above this is a large north-light steel-sash studio window, flanked by shuttered windows with double-hung muntined sash. The simple front door is to the left of the center window and is balanced on the right by a small double window set under a similar rectangular lintel.

(#4)

This large corner building, "The Richmond Hill" apartment house (described under Nos. 27-28 Washington Square North), was built in 1898.

MACDOUGAL ALLEY North Side (Off MacDougal Street)

#1

This three-story brick house on the north corner of MacDougal Street has the entrance for the upstairs living quarters on the alley. It was formerly a stable, built between 1854 and 1879, with the carriage entrance on the street side (described under No. 176 MacDougal Street).

MACDOUGAL ALLEY North Side (Off MacDougal Street)

- #3 This simple two-story brick stable, built prior to 1854, retains much of its original appearance. A remodeling in 1904, for Mary A. Chisolm, resulted in the addition of garage doors beneath the brick relieving arch of the old stable doorway, and the substitution of casements for double-hung windows at the second floor. At that time it was converted into studio and dwelling by Charles E. Miller, architect.
- #5 Here the lines of the original brick stable, built before 1854, manifest themselves clearly. Where the stable door once stood, on center, a small entrance door and large window have been substituted, and where the hayloft doors were once located above the stable door, a large window with central mullion takes its place. The four side windows have casements. One may surmise that this was once the stable for No. 26 West Eighth Street, as it stands on the same lot. That house was built in 1838 for J. W. Alsop, and the stable may also be of approximately the same date. The general effect of this small residence as remodeled is very charming.
- #7 By far the grandest house on the north side of the Alley is No. 7, with its very high second floor windows with iron balconies and French windows. The front door is surmounted by a picturesque bracketed hood and is set off to one side with three small windows, beneath the balconies of the two large studio windows. It was built in 1899 as a stained glass shop for Mrs. J. Alice Murray of No. 36 West Ninth Street, using the plans of John Bayley Day, architect. Two years later Mrs. Murray had it converted to a sculptor's studio by C. R. Lamb, architect.
- #9 & 11 These two brick houses are of the same height and with continuous band course at the top. They were built as stables, apparently before 1879, but were first assessed in 1897 (No. 11) and 1899 (No. 9). Their bull's-eye windows were eliminated and the roofline raised when they were converted into studios in 1909 for Mary A. Chisolm by F. M. Andrews & Co., architects. No. 9, as remodeled, has on center a large and attractive second floor studio window with high French doors and a wrought iron balcony. The windows beneath the balcony are very small, contrasting dramatically with the big window above and the small front door at the right. No. 11 shows signs of a recent remodeling and has a window arrangement with two full floors above the ground floor.
- #13 This small house, built in 1937 for George E. Chisolm, was designed by E. H. Faile to harmonize with the family's older converted studios adjoining on the west. It displays handsome splayed brick lintels and a symmetrical arrangement of doors and windows, similar to that of a converted stable. It has a tripartite central window opening onto an iron balcony at second floor, above a wide window with high sill at the first floor. A plain parapet, above a brick band course, surmounts the house.
- #15 The facade of this house has been completely remodeled with half-timber work, and two bay windows at second floor level. The first floor has two large, sunny windows, with door set far to the right. A small standing-seam sheetmetal roof surmounts the wall. This house presents an unusually picturesque front to the street. A stable had been built on this lot before 1879, but was first assessed in 1897. It was converted into a studio in 1902 for Mrs. William H. Draper by Charles N. Kent, Jr. In 1939 an extensive remodeling into a one-family dwelling was designed by Joseph Lau, architect, for the estate of George Chisolm. It is now the home of one of his sons, a descendant of John Rogers, Sr., owner of most of the block facing Washington Square.
- #15½ & 17½ These two brick buildings have, except for small randomly placed openings, only large blank wall areas. No. 15½ is as wide and as high as two average three-story houses, while No. 17½ is only two stories high. Both have doors opening onto the Alley. They are the rear of the New York Studio School (old Whitney Museum) which faces West Eighth Street. On part of the site of No. 15½, there was a stable in 1879.



MACDOUGAL ALLEY North Side (Off MacDougal Street)

#17½  
(also  
called  
#19 or 19½)

This three-story brick stable building with its simple stone lintels and dentiled brick cornice was erected in 1877 by A. H. Graham, builder, for Samuel McCarty (or McCrary). The scheme is symmetrical with its two original hay-loft doors still above the former carriage door. These are flanked by windows. At the first floor a door, at the left, leads to the upper floors. This stable was converted in 1934 into a studio and dwelling for Mrs. Harry Payne Whitney, by Noel & Miller, architects, but retains much of its original appearance as seen from the Alley.

MACDOUGAL STREET (Between Washington Square North & West 8th Street)

Standing at the corner of Washington Square, one is conscious of turn of the century apartment houses continuing the residential atmosphere northward. At mid-point, the sharp break of a severely modern six-story church facing MacDougal Alley, and a restaurant converted from a stable emerge into prominence.

At the northern end stores in buildings of varying heights, including taxpayers, suitably reflect the commercial character of West Eighth Street, where the street meets it at a dead-end intersection.

MACDOUGAL STREET East Side (Betw. Washington Sq. No. & West 8th St.)

(#27-28  
Washington  
Square)

"The Richmond Hill Apartments" is a seven-story building extending the entire length of the short block between MacDougal Alley and Washington Square North, which it faces (described under Nos. 27-28 Washington Square North).

#176

This three-story brick building, located on the corner of MacDougal Alley, has a restaurant at ground floor, facing the street and its entrance door facing the Alley (No. 1 MacDougal Alley). It belongs to the early phase of the Romanesque Revival with round-arched doorway and segmental-arched windows. It was built as a stable, between 1854 and 1879, and its carriageway shows on the MacDougal Street side. It was later converted into a restaurant. The very attractive door and window lintels, with dentiled cornices, are all formed with brickwork but the sills are of stone. A big north-light studio window fills the width of the third floor at the rear and its incline is reflected in the angle of the north end of the side wall facing MacDougal Street.

#178

This tiny one-story building has recently been remodeled as a dress shop in a Neo-Baroque manner with urns and a balustrade, quite playful and charming. It was designed and built in 1885 by Emile Greuvé, architect, for Diedrich H. Muller, as part of an overall project including the adjoining 30 West Eighth Street.

#180

This is a side entrance to No. 30 West Eighth Street (described under 30 West Eighth Street). It has a forward projected entrance bay facing this street, and added in 1885.

MACDOUGAL STREET West Side (Betw. West 8th St. & Washington Sq. No.)

#181

This taxpayer (described under No. 36 West Eighth Street) occupies the corner site.

#179

This L-shaped building, extending around onto West Eighth Street (No. 40-42), is a one-story taxpayer with store, built in 1937. It was designed by H. I. Feldman for Famous Equities, Inc. Just off the principal commercial street of The Village, this store with modern front serves a useful purpose in the community.

Nos. 179 and 181 replace a pair of Greek Revival houses with handsome fluted columns at their entrance porticoes, built in 1846.

#177

This five-story building with shop at ground floor was built in 1834 for Clinton Gilbert. It has an elaborate cornice that was added toward



MACDOUGAL STREET West Side (Betw. West 8th St. & Washington Sq. No.)#177  
cont.

the end of the Nineteenth Century. Seemingly, pediments, which may have dated from the same period as the cornice, were removed from the second and third floor windows. The windows are extremely simple with single vertical muntin in top and bottom sash and, as seen today, the house has a quiet air of dignity.

#175

Built in 1837 for Robert Hogan, this house displays a fine Greek Revival type cornice of sheetmetal, doubtless replacing the original wooden one. The muntined windows have lintels with small cornices. French windows at the second floor have delicate wrought iron balconies of Federal design, which may have been added when the handsome Federal arched doorway with keystone and blind bulls-eye window above it were added. The little store at the left of the doorway was added at a later date.

#171-173

The handsome but severely simple brick front of the Tenth Church of Christ Scientist closes the end vista from MacDougal Alley. Tall vertical slits above doors and windows are deeply recessed and brought to the plane of the front wall by brick corbels at their tops. This remodeling for a church was designed by Victor Christ-Janer & Associates in 1966. It was built in 1890-91 for Archimedes D. Russell, architect, as a six-story factory and store. It was designed by Renwick, Aspinwall & Russell in the Romanesque Revival style, with three bays of arches and a boldly projected cornice. It had served as a church even before the present remodeling.

#169

This long four-story facade, extending from opposite MacDougal Alley to Washington Square is a 1916 alteration into an annex for the Hotel Earle (No. 103 Waverly Place), and included in its description there.

SEVENTH AVENUE SOUTH (Between Bleecker & West 10th Streets)

Seventh Avenue was extended southward in 1919 from Greenwich Avenue by cutting through the blocks to the south of it. This process left many buildings either sliced off at the corners or cut in two and an array of small, triangular-shaped lots.

This portion of the Avenue, in addition to those apartment houses which remained after cutting through the Avenue, has a large percentage of one and two-story taxpayer buildings with stores. The character of the Avenue is largely commercial and, as such, it serves the surrounding residential community. Where apartment houses do remain they have been cut back to follow the line of the Avenue. A park and subway entrance are conspicuous features at mid-point on the east side of the Avenue giving a feeling of openness and greenery. The small leftover triangular sites so conspicuous further north on the Avenue have been largely occupied by buildings in this portion.

This is also a case where the normal process of attrition was greatly accelerated due to the cutting through of the Avenue, perhaps in itself a necessity.

The replacement of so many five-story apartment houses by taxpayers posed a problem which, had an architectural review board been in existence, might have reconciled the disparity in height between the existing apartment houses and the new taxpayers.

This could have been done through an intelligent use of materials, textures, colors and forms, relating them in scale through a careful study of door and window sizes and shapes.

SEVENTH AVENUE SOUTH East Side (Betw. Bleecker & West 10th Sts.)

#69-71

Two small one-story shops now fill the remainder of the lot at No. 291 Bleecker Street, where a five-story house was demolished to make way for the southerly extension of Seventh Avenue in 1919. Architecturally unpretentious, they nonetheless serve a need in this residential community, filling what would otherwise be a narrow, vacant lot.

SEVENTH AVENUE SOUTH East Side (Betw. Bleecker & West 10th Sts.)

- #73 This two-story taxpayer was built in 1927 for the Barrow Seventh Avenue Corporation. It fills the odd-shaped lot to the west of Greenwich House, left by the razing of a five-story building which once faced Bleecker Street (No. 293) before Seventh Avenue was extended. It is built of brick and has stores at the ground floor and simply paired windows at the second. It was designed by Samuel H. Brooks.
- #81 & 85 This triangular plot was left vacant when Nos. 20 and 22 Barrow Street were razed to make way for the Avenue. As a corner property, it now fills a useful function as a small insurance and real estate office with a parking lot to the north. Although it is undistinguished, it is recognized that even such a small building as this one could, through attractive use of compatible materials and good design, be brought into harmony with its neighbors. It was built in 1923 for Martha E. Moore by the Kolb Building Company.
- #87 One-story high, this building now serves as a bar. It was remodeled in 1961 through to Barrow Street (No. 18). This portion on the Avenue occupies what was originally the rear yard of No. 18 Barrow, a four-story building, lowered to one floor in the alteration. With a simple brick front, surrounding large windows and doorway, this small building is completely unobtrusive.
- #89 This five-story brick apartment house faces on Barrow Street (No. 16) and its rear wall has been realigned with the Avenue.  
It is the only high building among the one-story taxpayers in the middle of this block, and it is an interesting contrast in scale between the old residential neighborhood and the new commercial one, resulting from the establishment of an avenue at this location. Built of brick, with segmental-arched windows and low parapet, it has a simple store with display window at street level. This building was erected in 1897 for Lowenfeld and Prager and was designed by George F. Pelham, architect. (See description of front under No. 16 Barrow St.)
- #91-95 This triangular-shaped lot, in the middle of the block, is all that is left of the rear of a six-story apartment house that once faced Grove Street (Nos. 62-64) before Seventh Avenue was cut through. Nos. 91-93 were built in 1931 and later remodeled; they serve together as a one-story restaurant. The facade of this unit is dominated by the windows. At No. 91 there is a wide, muntined window to the left of a simple doorway. A narrower, muntined window at No. 95, the same height as the one at No. 91, unites these formerly separate facades. Double doors, to the left of this window, separate it from large, paneled-glass folding doors which give the appearance of a floor-length muntined window.  
At the northernmost end of this triangular site is another one-story commercial building (No. 95) with two muntined display windows, one on each side of a central doorway. It is very much in character with No. 93 and was built at the same time. In 1933 these buildings were lowered from four to one story.
- #99 (#97-99) On this site once stood a house (No. 66 Grove Street) and a stable adjoining it (No. 68 Grove Street) and behind these two, at the rear of the lot, two three-story back buildings once stood. All of this is gone and the Sheridan Square Playhouse now fills these two properties. A wide, low lying brick facade, blank except for a few windows and doors, faces the street and is crowned by a low parapet with stepped-up ends and a low pediment at the center. The main entrance is not conspicuous and has a canvas marquee extended out to the curb. This building was erected in 1919, just after the Avenue was cut through; it was built for Frank Alberti.
- #101 Here we have the westernmost of the original Grove Street buildings, east of Seventh Avenue (described under No. 70 Grove Street). It was sliced off at one corner to accommodate the Avenue.
- #109-111 This two-story taxpayer (described under No. 61 Christopher Street), occupies a prow-like site at the corner of Christopher Street, with a small one-story addition to the rear (No. 111).

SEVENTH AVENUE SOUTH East Side (Betw. Bleecker & West 10th Sts.)

#113 This wall, approximately six feet high, is the remains of a structure which once occupied the triangular shaped lot at the rear yard of No. 59 Christopher Street.

#115-125 This large one-story night club occupies a corner building which was built in 1923 for John Wyeth & Bro., Inc., and was designed by John E. Nitchie. It represents a very recent remodeling in a "Gay 'Nineties" theme. Bracketed gas lamps, on stone piers between the windows, and a row of gas globes along the brick parapet all accentuate this theme. Veneered demurely in brick, it has leaded casement windows and a corner door with marquee. In its low height, it accords with its neighbors along the Avenue. (It also carries the address, No. 170 West Tenth Street.)

The southern part of this building (No. 115) houses a cleaning establishment. Of a severely simple contemporary design, it has one small show window at the left, with the larger right-hand portion recessed for display window and entry. These two portions are defined by dark verticals terminating in a simple, metal cornice.

SHERIDAN SQUARE (Off Grove Street)

This little square is in reality an elongated triangle of paved area at the intersection of West Fourth Street and Washington Place. It was named in honor of General Philip Sheridan of Civil War fame, whose statue is in the nearby Park. Considering how small this square is, it would be hard to imagine an area of this size which presents to the eye such a wide assortment of buildings which show so little concern for their neighbors. On two sides large apartment houses tower up while at the apex of the two streets the altered remnants of a former town house remain. A small brick bank gives scale to the square. One is made painfully aware of the process of attrition which in certain areas has eroded away the best in The Village.

SHERIDAN SQUARE

#1 This nine-story loft building (now an apartment house) was built in 1902-03 for Consolidated Dental Manufacturing Company and was designed by Mulliken & Moeller. It extends through to West Fourth Street (Nos. 187-191). The two fronts (on Washington Place and Fourth Street) are generally similar and have square, rusticated, stone columns extending up through the first two floors. Above them, square brick columns or piers rise up to arches with keystones at the seventh floor. A low attic floor and cornice crown the top of the building. The painter Saul Schary worked here in the Nineteen-thirties.

#2 This very interesting wedge-shaped building (referred to as No. 1 (also #1) by present tenant) has a restaurant and bar at ground floor. It is four stories high, and the upper floors are stuccoed with a symmetrically stepped parapet displaying tile insets. It was built in 1834 for Samuel Whittemore, and altered from three to four stories after 1897.

#3 A seventeen-story apartment building of 1958 occupies the corner site at Barrow Street (No. 2-12). It was built for the Greenwich Villa Corporation by Charles C. Platt, architect. The ground floor executed in white marble, facing the Square, is occupied by a restaurant and a grocery store. The upper floors are of brick, rising to a height of seventeen stories with horizontal-shaped metal window sash.

In designing this building the quality of the square might have been better expressed and retained had the architects provided a setback at the cornice level of the adjoining bank. The long strips of windows introduce a totally new scale and an insistent horizontality which has no particular relation to anything nearby. Here is a case where architectural controls might have produced a building which, despite its height, might have harmonized better with its neighborhood. There is no reason why the arrangement of windows could not

SHERIDAN SQUARE

#3  
(#3-6)  
cont.

be made, through the use of a multiplicity of individual openings, to conform more nearly to the residential character of the neighborhood, while retaining the qualities of good contemporary design. The sculptor Warren Wheelock lived at the old No. 3 Sheridan Square in the Nineteen-thirties.

#7-9  
(also  
#204 W.  
4th St.)

This bank building of the Chemical Bank New York Trust Company is located on a corner site, and also faces Grove Street (Nos. 74-76). With its bold arches extending up through two floors, its attractive brick-work and low third floor set above a handsome stone cornice, it provides an interesting study in contrasts. The pitched roof with hip angle at the corner also expresses its corner location. The elliptical shape of the second floor window arches set, without stilt, on a horizontal stone band course is an unusual and not very successful treatment. The front door set on center in the long front facing the square has a boldly projected arched pediment carried on pilasters and large plate glass windows occupy the ground floor portion of the two-story arches. The bank building was designed for the Corn Exchange Bank by S. Edson Gage. The Sheridan Square portion was built in 1919, and the Grove Street addition in 1929.

#10

Rising fourteen stories in height, this severely simply brick apartment house has its residential entrance on Sheridan Square and also faces Grove Street. It was erected in 1928-29 for three members of the Smith family, Amos W., Woodruff, and Helen E. In his design, the architect Emory Roth used a severely simple version of Neo-Romanesque. The building has a handsome stone base at ground floor level with broad segmental-arched show windows for stores. Over the second story a small corbeled cornice serves as a base for the brick walls which rise sheer above it to a horizontal stone band course between the eleventh and twelfth floors. All the windows are metal casements, and above the top band course they are paired and arched with central colonnette extending up through two floors at the center of each facade, a crowning feature surmounted by a low pediment on the Grove Street side. A tower with arched loggia rises above these central windows on the Sheridan Square side.

#15

Six stories high, this long brick apartment house was designed in 1924 by John Wooley for 135 Washington Place, Inc. It has a recessed central portion and is completely symmetrical. It is a very free version of Neo-Federal with swags set in the brickwork and a brick rusticated first floor. The corner treatment (quoins) is executed in brick and the front door has a low, triangular pediment. In its use of materials, fenestration and details, it is in harmony with the residential character of this block.

SIXTH AVENUE (Between West 4th & West 8th Streets)

Looking north along Sixth Avenue from West Fourth Street, one is struck by the great disparity of building types engendered by a commercial shopping street. This diversity ranges from the nothingness of a parking lot, at the middle block on the east side, to taxpayers, banks and the handsome block of virtually unchanged residences with stores at first floor, to be seen on the west side, just above West Fourth Street.

This is a prime example of the hit-or-miss type of development so typical of our cities and particularly true of commercial areas where, heretofore, the struggle for economic survival has been the only controlling force. An orderly development, following the expert guidance of some public regulatory body, will bring not only greater uniformity and harmony of design but financial rewards, as has been so often proved under such circumstances, where the end result is an attractive neighborhood.

The residential row with stores is the most attractive feature of this portion of the Avenue. A note of interest is to be found in the middle block on the west side. Here a fine pedimented Greek Revival church, with two columns set in front of a recessed portico, lends true distinction to the Avenue. It is outstanding structures, such as this church, which redeem their surroundings from mediocrity and serve as an inspiration to designers who may wish to improve an entire neighborhood.

SIXTH AVENUE East Side (Betw. West 4th & West 8th Sts.)

#340 The Bankers' Federal Savings & Loan Association is located at the northeast corner of West Fourth Street (No. 151). It was built in 1954 and displays large glass windows both on the Street and Avenue, subdivided by muntins. On West Fourth Street a tower-like section arises in front of a penthouse floor, which is set back behind a wide roof deck on both the street and avenue side. The walls of the principal fronts are of brick, and the large windows are framed with metal which projects beyond the brick line.

#350 (#346-354) This long taxpayer building (also No. 90 Washington Place) is two stories high of glazed brick and has stores at ground floor level and offices above. It was built in 1964 for Gildo Rainero, using the plans of George G. Miller, and performs a necessary function on this busy commercial thoroughfare. The entrance doors to the building are located just to the left of center and are framed with stone. On either side of them, large plate glass show windows occupy the remainder of the first floor on the Avenue side. At the second floor, quintuple metal windows with bottom vents serve the offices and a slender stone coping crowns the brick parapet above them. The green glazed brick of the walls might well have been chosen to conform better with the walls of the surrounding structures.

#360-374 The entire Sixth Avenue end of this block, between Washington Place and Waverly Place, is now a parking lot. The numbers have reference to the lots which were once occupied by houses. William Dunlap, the noted artist and playwright, lived at No. 64 Sixth Avenue (old numbers), a location just south of the middle of this block. He has been referred to as the "Father of the American Theatre" both for his original plays and for his successful adaptation of plays by European authors.

#378 (#376-388) Located on the northeast corner of Sixth Avenue and Waverly Place (No. 127), this branch of the Manufacturers Hanover Trust Company occupies a building erected in 1941 but remodeled in 1955 and 1967. It is a branch bank structure one tall story in height with large plate glass windows and a simple parapet above. Its adjoining one-story annex, strategically located behind the subway steps, is recessed beneath a sheltering overhanging roof to serve its subway customers.

#390 (#390-394) The West Side Savings Bank is four stories high and was built in 1956. With large glass areas at each floor, it has a modernistic design with light-colored horizontals contrasted against a dark, vertical tower at the south end. This tower displays the name of the bank, and on each face a combination time-temperature reading device. The name of the bank appears above the main banking room in large, block-type aluminum letters.

#396-398 This one-story taxpayer building on the corner is occupied by a diner which serves this busy thoroughfare, fulfilling a much needed service for quick lunches. The street level portion is completely glazed with large windows on the Avenue and returning into the side street. Above this, a wide parapet with horizontal lines simulating clapboard carries the name of the concessionaire and his commercial symbol on both streets. The building was erected in 1935 and altered in 1950. (See also description under No. 62 West Eighth Street.)

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th St.)

The numbers at the north end of this Sixth Avenue blockfront are irregularly placed, and Nos. 405, 409 and 411 are omitted. The description below is for each building in turn from north to south.

#407 This one-story building, extending around the corner into Greenwich Avenue, is a store of Hallmark Cards, Inc. It was built, with No. 413-15, in 1940-44.

#413-415 This one-story taxpayer, built with No. 407 in 1940-44, houses a restaurant at No. 413 and a store at No. 415. They have plate glass fronts with high parapets above displaying commercial symbols and the owners' names.

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th St.)

- #403 This one-story building without parapet houses a small concession with minimal advertising. A low-pitched roof runs across the front forming a protective hood.
- #399 & 401 These two stores represent a building of the Eighteen-seventies which was extensively remodeled in 1959, including the removal of upper stories.
- #395 & 397 Two stories in height, these taxpayer buildings, with stores at ground floor level, were later altered to reduce their heights. In 1958 the new store fronts were constructed with horizontal windows at the second floor of No. 397 while No. 395 carried its veneered front wall up full height without windows to receive the large sign of the owner.
- #391-393 Where six-story buildings once stood, this one-story store now occupies the site. It was altered in 1955 as we see it today. It is occupied by a self-service food store, a necessity to serve the surrounding residential and commercial neighborhoods.
- #387 & 389 These two identical four-story houses give evidence of the popular French influence as remodeled in the Neo-Grec style of the Eighteen-seventies. The most conspicuous features are the heavy lintels with incised designs, carried on corbel blocks, which are unified by horizontal stone band courses. The bracketed roof cornices also belong to this style. The first floors have stores and access doors leading to the three upper floors. They are similar in style to No. 373, farther down the Avenue, which was erected as a Neo-Grec house.
- Originally this pair of houses was three and one-half stories high, with paneled lintels, paneled fascia and dormers, and was built in 1826-27 in the Federal style. Their low height and proportions bear mute evidence of this earlier period. They were erected for Alfred S. Pell, who developed considerable property in The Village. In the remodeling of 1878, the dormers were replaced by a full fourth story.
- #385 This once elegant house of "French Flats," on a corner site, was built in 1877. It displays amusing vagaries of the Queen Anne style, including muntined window sash above plate glass and also the sunburst motif, along the fascia of the bracketed roof cornice and in the large corner brackets themselves. A restaurant now occupies the ground floor. The apartments are entered from Waverly Place (No. 135). Designed by D. & J. Jardine, architects, to house three families, the building was erected for Carsten Gerken, who lived here and had his liquor store below, on the Avenue.
- #375-379 "The Waverly," a sixteen-story apartment house, was built in 1928 on this corner (also No. 134 Waverly Place). The first two floors are of stone, with brick used for the upper stories. An interesting treatment of the Sixth Avenue front provides a vertical emphasis at the center portion, with bold corner motifs in brick resembling quoins to give horizontal emphasis.
- An outstandingly handsome Anglo-Italianate bank building once stood on the site of "The Waverly" apartment house. This was the Greenwich Savings Bank which was built in the early Eighteen-fifties. It was three stories high with low basement and was approached from the Sixth Avenue side by three stoops with handsome cast iron balusters and newel posts. These stoops led up to three arched doors set in the rusticated stone first floor. Above the first floor the walls were of brick trimmed at all corners and breaks in the walls by stone quoins. Dignified windows, framed in stone, were crowned alternately by arched and triangular pediments. This building was surmounted by a modillioned cornice above a fascia displaying a chain motif. A balustrade, with paneled posts at the corners and at even intervals on the long Waverly Place side, rose above the cornice. This building set a high standard of architectural excellence for its day. It was later occupied by the New York Bank Note Company.
- #373 This building was erected in 1875 in the so-called Neo-Grec style

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th Sts.)

- #373 cont. for Robert J. Hoguet, an auctioneer. It is very similar in style to Nos. 387-389, farther north on the Avenue, except that here the original cast iron columns may be seen at the store and at the entry to the upper floors. The massive window lintels are given a pedimental form at the center windows.
- #371 The simple but handsome rectory of St. Joseph's Church, designed by Robert J. Reiley & Associates, in 1954, may be seen at this location adjoining the church. It is four stories high of brick with rusticated stone basement and first floor.
- #365  
(#363-369) This handsome Greek Revival temple-form church on its corner site is St. Joseph's Church. It was built in 1834 for the first pastor, James Cumiskey, and was designed by John Doran, architect. Damaged by fire in 1885, it was repaired by architect Arthur Crook, at which time the two heavily framed, arched windows were introduced at the Sixth Avenue front. Two large, fluted Doric columns grace the entrance portico. The Avenue front has been smooth-stuccoed while the Washington Place side, with round-arched windows, retains the interestingly irregular stonework associated with construction in the countryside. The Doric cornice with triglyphs extends along both front and side and a low pediment surmounts the front.
- #361 This brick corner house was built by Caleb Strang, a builder, in Flemish bond, in 1827. It was a Federal town house, three stories high when built, as may be seen from the change in brickwork at the fourth floor. Interestingly, the only paneled Federal window lintels which remain today are those at the fourth floor which were, doubtless, copied from those below, now smooth-stuccoed. The center windows at the front appear to have been shifted to the right during a subsequent alteration, when the paired windows were installed at the side. A store now occupies the ground floor.
- #359 This small vernacular house was built in 1832 for Henry Bayard, and with its bracketed cornice, is lower than the row to the south. The first two floors have been remodeled for commercial use, and there is now a blank brick wall at the second story level.
- #353-357 These three houses, built in 1829, in the Federal period, are now four stories high with roof cornices. No. 355 had elaborate broken pediment window cornices of sheetmetal added to the lintels in the second half of the Nineteenth Century. All three have stores at street level. No. 357 was built for Peter Hagerman and Nos. 353 and 355 were built for Francis Kane.
- #351 This four-story house was built in 1877 for Henry W. Hoopes, who was in the candy business. It rises considerably above its neighbors and is crowned by a heavy bracketed cornice. In style, it belongs to the French Neo-Grec, as may be seen from the heavy stone window lintels with incised ornament. It is faced with stone and is supported on well-designed cast iron columns at store front level.
- #347-349 These two houses can hardly be recognized today as a pair. They were built in 1848 for Gordon Burnham and have been extensively remodeled. Both houses have stores at ground floor level, one of which (No. 347) has been incorporated in the restaurant which occupies the adjoining building on the corner. No. 349 has large plate glass windows at second floor level and both houses have replaced their cornices by low parapets.
- #345 This four-story corner building (described under No. 159 West Fourth Street) now has a steak house restaurant at street level, which extends into No. 347, adjoining. It is surrounded by handsome gas street lamps at the curb of the sidewalk.



WASHINGTON PLACE (Between Washington Square West & Sixth Avenue)

The varying heights and styles on this street reflect changing taste and needs, and the two sides follow the same rhythm. The highest buildings, on the corners at Washington Square, typify apartments of the Nineteen-twenties. Town houses at mid-block are followed by the low apartments of the turn of the century. And the Sixth Avenue corners are occupied by an unnecessarily barren taxpayer and a parking lot. The prevailing use of brick is a unifying factor along the street.

The tall buildings fronting on Washington Square are enhanced by the contrast of their red brick with their monumental entrances of limestone, which complement each other across the street.

Our attention is drawn to interesting variations at mid-block. On the north side is a pair of superb and typically Greek Revival town houses, still displaying their low attic windows. On the south side a house with similar doorway is now embellished with a mansard roof in the later French style. By comparison, almost next door is a house with a different doorway typical of the later Greek Revival, and with different ironwork responding to the incoming Italianate style. Across the street, the handsome bay window over the entrance is an example of an unusual and interesting Twentieth Century remodeling.

Needless defacing by the removal of detail is to be seen on an Italianate house near Sixth Avenue. This is a situation which participation by a design review board would have avoided. Likewise, with such controls, the barren taxpayer across the street would have included some design element sympathetic to the spirit of the street.

The old names for Washington Place west of the Square are Fifth Street, Barrow Street, and West Washington Place.

WASHINGTON PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#62-72

A sixteen-story dormitory building (described under No. 33 Washington Square West) occupies this long site at the corner.

#74

Built in 1848 for Arthur W. Gabaudan, a chemist, for his residence, this brick house is transitional in style. Typically Italianate for its date are the brownstone basement, handsome stone panels beneath the first floor windows, stair rails up the stoop and cast iron areaway railing, with vertically-set oblong panels, and the double doors at the entry. The stoop rises to a Greek Revival stone doorway with "ears" crowned by a very low pediment, a late survival for this date. A fourth story has been added, with large central studio window of steel sash surmounted by an unusually interesting stone parapet with half-fret and capstone. Bryson Burroughs, well-known artist and curator of paintings for the Metropolitan Museum, worked here in the Nineteen-thirties.

#76

This brick house with modillioned cornice, and only three stories high, was built in 1853 by William W. Berwick, who moved here from next door. It replaced his earlier stable. This house had a stone stoop before conversion to basement entrance. Its narrow paneled window lintels have unusual upward "ears," a Twentieth Century version of the Federal style, which is echoed by the paneled lintel of the elaborate doorway. The panels below the short second floor windows were added at this time, echoing those of their neighbor at No. 74.

#78 &amp; 80

These two Greek Revival town houses were built of brick in 1839 by William W. Berwick, together with a stable on the adjoining lot, No. 76. Previously a mason, Berwick by this time had become a builder. He made his home at No. 17 (now No. 78), moving next door some years later to his new house (No. 76). No. 78 retains its original Greek Revival doorway, with pilasters supporting a handsome entablature and cornice. Rising to this dignified doorway is a stone stoop with cast iron stair rails of elaborate anthemion design, and an areaway railing, all originals. Above the bracketed and paneled roof cornice has been added an attic story, with high mansard roof and dormer windows crowned by drip moldings and pediments. Thus, one now sees an interesting combination of two mid-century styles.

No. 80 also had a story added, but of a later date, with a mullioned studio window placed on center beneath a deeply hooded cornice, supported by profiled beam ends. This house retains many of its muntined windows. It has been modernized with basement entrance, including a doorway with broken pediment supported by vertically placed console brackets.



WASHINGTON PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#82-86

This six-story apartment house, of French Beaux Arts inspiration, was designed in 1903 by Horenburger & Straub, for Samuel Mandel. It blends in height with its neighbors to the east and displays an exceptionally handsome wrought iron fire escape. The famous author, Willa Cather, lived here before World War I.

#88-90

A taxpayer (described under No. 350 Sixth Avenue) occupies this corner site.

WASHINGTON PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#87

This number applies to the south end of a block-long parking lot along Sixth Avenue.

#85

This house was built in 1854 for William Leggat. It replaced an earlier house, dating back to at least 1835, that belonged to this family. A brick building three and one-half stories high, it has Italianate features including the cornice and window sash. The entrance floor has been altered for commercial use. The house has been needlessly defaced by the removal of detail.

#83

This attractive brick apartment house, five stories high and only three windows wide, was designed by Quimby & Browne, architects, and built in 1899 for Blakeslee Barnes. Over its doorway is a projected entablature supported by modified Ionic columns. Swags attractively decorate both its frieze and that of the building's deep modillioned roof cornice. The design of the window lintels is inspired by Federal prototypes.

#79  
(#79-81)

Village Plaza Hotel (or Hotel Colborne) erected in 1915, is an eight story brick building designed by Frank Vitolo for Fogliaso-Clement Building Co. This apartment house, through its use of fine materials and sober design, relates well with the houses in the area. Built of Flemish bond brickwork, with horizontal stone band course at third floor window sill level, it lacks ostentation. A simple but shallow bracketed cornice crowns the front wall effectively.

#77

This good looking Greek Revival house of 1844, originally owned by John Warren, has been modernized with basement entrance, and the attic raised to provide a studio with north light. The new windows of the top floor are set between pilasters. The roof treatment suggests a pitched roof above the deeply modillioned cornice flanked by pseudo-chimneys terminating the high side walls. The stone entrance doorway has a round-arched hood supported by a pair of carved console brackets. The house was built for John Warren, replacing his earlier stable. The painter, Frank de Gioia, worked here for some thirty years. This house together with its three neighbors to the east form a group unique to Greenwich Village.

#73 &amp; 75

This pair of superb late Greek Revival houses was built in 1847 on speculation by Messrs. Gabaudan and Pond, who were respectively a chemist and a physician. Dr. James O. Pond's home was around the corner on Sixth Avenue. The chemist (drugs), Arthur W. Gabaudan lived nearby, successively on Sixth Avenue, on the next block of Washington Place, and across the street (now No. 74). These houses retain their original height of three and one-half stories, with basement, stone stoop, and dentiled roof cornice. The very low, attractive attic windows give to both buildings a fine sense of scale. No. 75 still has its Greek Revival doorway intact, with splendid pilasters and entablature. However, double doors here and at No. 73 replace the original single doors with side lights. No. 73 retains all its muntined window sash and beautiful cast iron railings at the floor-length windows of the first story. The handsome stair rails with decorative castings at the stoops of both houses are the originals, as is the areaway railing of No. 73.

#71

Altered by numerous changes to the facade over a period of years, No. 7 is now a seven-story house blending in height with its neighbor

WASHINGTON PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)#71  
cont.

to the east, because its two top stories are set back. As built in 1848 for H. Coleman, it was a three-story brick house, with basement. The first two floors, now unified with smooth-stuccoed facing, are enriched by a handsome three-sided, two-story bay, through which one enters by an iron grille door at the lower level, with a large diamond-light bay window flanked by arched niches (presumably for statuary) at second floor level. This central theme is continued upward by a small stone balcony with wrought iron railing at the fourth floor. The main front has a dentiled cornice, surmounted by an iron railing with brick piers supporting it. The painter, Audrey Buller, worked here in the Nineteen-thirties.

#69

Built for T. O. Ramsey in 1842, and later modernized to provide a basement entrance, this five-story, brick Greek Revival house has a heavy cornice with a fascia below. The doorway, as remodeled, has a wide smooth-stuccoed frame, and includes a transom grille above the door.

#67

This is the entrance to a fifteen-story building (described under No. 32 Washington Square West) which occupies the corner site.

WASHINGTON PLACE (Between Sixth Avenue & Sheridan Square)

Diversity is the outstanding characteristic of this street when we compare the north side with the south side. However, each side, in its own right, is remarkably uniform. The south side, with its long continuous row of handsome town houses all of nearly uniform height, is one of the most attractive street fronts in The Village. The north side with its apartment houses, averaging about six stories, is also quite uniform in its general appearance except for the church on the Sixth Avenue end and for two small but distinguished town houses at mid-block.

The church at Sixth Avenue is one of the best of the Greek Revival period and is especially attractive on the street side, with its rough stone walls meeting the keyed trim of the arched windows. This church, plus the handsome school building adjoining it, provides an entrance ensemble at the east end of this street. In the row of town houses on the south side, one, near the center of the block, stands out as a prototype with its stoop and its two beautiful arched dormer windows. It tells us better than words or histories could what this block once was and, at the same time, what we have lost.

This street serves as an object lesson regarding the process of attrition which is taking place in The Village. Where, as in this case, the entire north side was lined with individual town houses at the turn of the century, had architectural controls been exercised when the apartment houses were built they would have been designed more in harmony with the two remaining houses and with the row of houses on the south. A setback for the apartment houses at cornice level of the town houses is just one way in which their importance and presence might have been signaled.

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)

#102

This one-story taxpayer and the adjoining house (No. 104) are both built on small lots taken from the rear of the Sixth Avenue corner plot (No. 361 Sixth Avenue).

#104

This shallow Italianate style house, built in 1855, is unusual in this region and is especially remarkable for its cornice. It replaces an earlier stable. Originally a three-story brick building, it has been modernized to provide a basement entrance. Squareheaded window sash has been inserted in the segmental-arched window openings. The cast iron lintels are also arched, with shoulders, and are decorated with a row of diminutive acanthus leaves. These segmental arches are handsomely echoed in the roof cornice by the three molded arches along the base of its fascia, and again by the curving lines of the panels within it. The acanthus leaf motif is repeated prominently on the paired brackets supporting the cornice. This house was built for John and Daniel Bates, dairy merchants. John lived in Morristown, N. J., and sold his share to Daniel, who made the house his residence.

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)

#106-122

This fine row of nine late Federal town houses was erected in 1832 and 1833 by several men associated with the building trades, of whom the most important was John Nichols, a mason and builder, whose address was nearby on Grove Street. He had originally purchased seven lots, but found himself over-extended, and resold two lots to Nathan H. Topping, builder, and Ephraim Scudder, mason. A carpenter, Ephraim H. Wentworth, and a well-digger, Derick D. Foster, were also associated with the erection of these speculative houses. Originally all the houses were two and one-half stories high, with dormers, as may still be seen at No. 114. The original roofline, preserved at Nos. 116 and 118, disappeared at the other houses when they were raised to three stories later in the century. This addition of a third story was accompanied here, as usual, by a change in brickwork from the Flemish bond, characteristic of the Federal period, to running bond, still clearly visible above the second story at Nos. 106 and 112. The roof cornices are of designs typical of the later Nineteenth Century.

The house of 1832, at No. 106, was sold by the carpenter Wentworth to Richard Williamson, grocer. The first two stories, as already noted, are in Flemish bond, with alternating headers and stretchers; the added third story, in running bond, is crowned by a fine Neo-Grec bracketed roof cornice, identical to the one at No. 108. The basement was modernized in the Twentieth Century to provide an unobtrusive entranceway and was veneered with granite.

The wrought iron added at No. 110 is an undisputed glory of the late Nineteenth Century. Both this house and the adjoining No. 108 were sold by John Nichols, the builder, upon their completion in 1832. Both houses retain their stoops, and No. 108 has its original areaway railing with ornamental cast iron finials. Later alterations to No. 108 are the double doors framed by a rope molding, the long parlor floor windows, the triple window of its second floor, and the added third story with a Neo-Grec cornice. At No. 110 the double doors and the roof cornice, with its central sunburst motif, are typical of the Queen Anne style of the Eighteen-eighties. The ironwork added at No. 110 has as its principal design element a large circle with interior swirls subdivided by wheel spokes, all very delicately wrought, and set off by square frames, emphasized by a heavy cap rail. This pattern serves both the areaway and the stoop. A pair of cast iron baluster-type newel posts on sandstone blocks provides a terminus. No. 110 was sold in 1832 by the builder to John D. Norris, stone cutter, and around 1851 was the home of the artist, John Carlin. No. 108, after an intermediate sale, was bought in 1833 by Asa B. Meech, merchant, who made it his home.

No. 112 is distinguished by its beautiful doorway and superb ironwork of the Federal style. It was built in 1832, with No. 106, by Ephraim Wentworth for Richard Williamson. The doorway is framed on either side by a pair of fluted Ionic columns, with blocked transom bar above to signalize them. The transom, now a single broad pane of glass, is framed by an egg and dart molding. The handsome wrought iron stoop railings, with exceptionally graceful wrought iron lyres at both sides of the stoop platform, terminate in short, double tiered, openwork newel posts, circular in shape and set on sandstone blocks.

The late Federal segmental-arched dormers at No. 114 are a crowning glory of this handsome house. Built in 1833 for Joseph Annin, a merchant, this two-story brick house with stone basement shows us the original appearance of the row. The facade, with its Flemish bond brickwork and fine details, is in an excellent state of preservation, and presents a most attractive picture. The wrought iron railings at the stoop are the Federal originals, and each handrail turns under itself, avoiding the need for a newel. The areaway railing has had cast iron Greek Revival finials added. The broad stoop leads to a handsome door with three horizontal panels, flanked by fluted Doric columns which support a transom bar with decorative moldings. Above this we find a simple three-panel transom framed by a richly carved molding. The doorway is capped by a latter-day cornice supported on Neo-Grec brackets. The windows retain muntined sash and have sheet-metal lintels with cornices, but have been given a new character by miniature corbels supporting their sills. The cornice has a fascia board with leaf and tongue molding. It stops short of the side walls of the house, but the boxed cornice which once returned above it has

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)#106-122  
cont.

been replaced by a board and metal rain gutter. The handsome dormer windows are segmental-arched, with keystones, and projecting roof cornices above them echo their shape. These windows are flanked by paneled pilasters.

The four brick houses at Nos. 116-122, built in 1832-1833, have all been modernized to provide simple basement entrances. However, No. 118 still reminds us of their former appearance as it has muntined windows and a handsome modillioned cornice of sheetmetal. The latter, replacing the original wood cornice, was doubtless added when the penthouse, with wide triple dormer window and corner pilasters, was built. This house now has a rough-cast stuccoed facade, and its new front door, in the basement, is simply framed by pilasters and a cornice. No. 116 shows evidence of its original two-story height by a horizontal band course at third floor sill level, but both this house and No. 120 have had a full story of brick added, topped by a paneled parapet. No. 122 has a bracketed paneled roof cornice above the third floor addition. No. 122 had originally been built by Derick D. Foster, well digger and mason of Grove Street; that same year, 1832, Hamilton Murray, merchant, bought the house and placed a tenant in it. No. 116 erected by Nathan H. Topping, builder, was his own home for a few years. No. 118 was owned by Edmund Morris, a grocer. No. 120 was built in 1833 by Ephraim Scudder, who had bought the lot.

#124-128

These three beautiful houses are all that remain of a row of six which once extended to Sheridan Square. They are typically transitional for their date, 1834, displaying elements of both the outgoing Federal and of the new Greek Revival styles. They were erected as rental houses for Samuel Whittemore, a large property owner in The Village. Built of unusual orange colored brick in Flemish bond, they glow with the charm of surface patina as the bricks have mellowed in slightly varying shades. Closest to its original condition is No. 128 which retains its two-story facade and muntined double-hung windows with normally high sills at the parlor floor. All three houses retain their stoops and original hand-railings with the delicate wrought iron curvilinear design, so typical of the Federal period. The handrails are curved under at their ends, providing a termination above capped sandstone blocks which serve as low newels.

The handsome doorway of No. 126 is late Federal in style. The paneled door is flanked by rusticated reveals of wood which, in turn, provide a background for a pair of slender, fluted Ionic columns on either side. The elaborately molded transom bar, with convex (pulvinated) frieze, is blocked forward at the ends to receive these columns. Above is a large glass transom with muntins of geometrical design, surrounded by an ornate molding.

At Nos. 124 and 128, the doorway is Greek Revival, with sturdy, fluted Doric columns supporting the end blocks of a low entablature. Some fine Greek ornament, displayed across the entablature, consists of low pediments with "ears" (acroteria) at their ends. It is worth noting that Whittemore, the owner, had used this design over the central window of his mansion at No. 45 Grove Street.

Minor changes in keeping with the character of the houses are typical of the mid-Nineteenth Century. The third floor added to both Nos. 124 and 126 have the interesting carpentry-type small brackets supporting the wooden cornice. It may have been at this time that the parlor floor windows at these two houses were cut down to the floor to provide for French casement windows protected by elaborate cast iron railings. At all three houses, lintels with cornices of sheetmetal cover the original lintels over the windows and the doorways (except for No. 124). At No. 124, the doorway is crowned by a different lintel, with cornice on end corbels, which is decorated with an interesting Neo-Grec design of the later Nineteenth Century. Of a still later date, at No. 128 an unusual, deep fascia board with paneling, not in keeping with the style of the house, is nonetheless in character with the steep studio skylight above it.

(#1 Sheridan  
Square)

This large nine-story warehouse is virtually at the corner of Washington Place and Sheridan Square and is known as No. 1 Sheridan Square. It was erected in 1902-03 (described under No. 1 Sheridan Square).

WASHINGTON PLACE North Side (Betw. Sheridan Sq. & Sixth Ave.)

#125-127 This six-story brick apartment house blends in height and materials with its next-door neighbor on Sheridan Square, and with the buildings further down the block toward Sixth Avenue. Built in 1914-15 for Crest Holding Company, it was designed by Gronenberg & Leuchtag, who also did Nos. 29 and 37-39 on Washington Square. The parapet displays some decorative brick paneling.

#123 The crowning glory of this house, built in 1831, may be found in the two pedimented dormers which have simple, delicate paneled frames around the windows. It is a transitional style house of Flemish bond brick. Some years ago, the stoop was removed to provide a basement entrance, placing the doorway at sidewalk level. A Greek Revival style doorway has been added, with fluted Ionic columns supporting a shallow paneled lintel cut ingeniously to fit below the window sill of the next story, a successful solution for a very shallow clearance. The present entrance level, once the basement, is constructed of hand-some rusticated stone and has square windows. Above are windows with muntined sash, six over six, with stone lintels which have stone cornices. Solid paneled shutters, that increase the residential aspect, were added recently. The simple fascia board and cornice, also recent additions, suit the style of the house.

No. 123 and No. 121 survive of four (Nos. 121-127) two and one-half story brick houses, erected in 1831 jointly by William Carroll, builder, and John Nichols, builder and mason. Nichols, a local resident, in association with others in the building trades, erected Nos. 106-122 Washington Place, across the street, in the years immediately following.

#121 This house, though built in 1831, was completely remodeled in 1925 for Mrs. E. Dean Fuller in the then popular late Georgian style of the Eclectic period. When altered, the building was gutted and the floor levels changed, while a new brick front was added. As remodeled, it is now a splendid four-story house with a ground floor at grade. A central stone doorway is the chief architectural feature of the house, with fluted pilasters, surmounted by composite capitals and a broken pediment. At the second floor are three tall, round-arched windows with muntins and keystones crowning radial brick arches. At the attic floor three dormers with round-arched windows are framed by fluted pilasters supporting steep pediments. The simple roof cornice of the building is surmounted by a low, open parapet of brick with stone coping.

#115-119 "The Wilson" and "The Lilly" were erected in 1912 as a pair of multifamily buildings on three twenty-five foot lots by the architect Charles B. Myers for Samuel Lippman. They are of brick, six stories high, with dignified first floor facades of limestone. This stonework is rusticated, with radial joints above the main windows. The entrance doorway of each double building was conceived with an importance commensurate to the size of the building. The large double glass doors with decorative iron grilles are surmounted by a wide glass fanlight with a radial iron grille. The doorway has a three-centered arch with keystone and carved spandrels, with the name of the building above. This composition is framed by heavy rusticated piers, to which are applied monumental, carved stone brackets that support a deep stone balcony with iron railing. This railing acts as the lowest landing of the fire escape for the building. Stonework is used again as decoration on the upper brick facade, in the form of splayed lintels with keystones over the windows or of horizontal band courses at the third and sixth floor levels. Both buildings are surmounted by deeply projecting modillioned cornices supported by unusually long brackets, which extend between the fascia panels down to the level of the top floor windows.

#113 What we see here today is a stuccoed four-story house converted to provide a basement entrance and a top floor added in brick with parapet. Exterior detail, except for the window sills, has been completely eliminated. The utter simplicity of this house is heightened by white paint. Retention of the muntined window sash, however,

WASHINGTON PLACE North Side (Betw. Sheridan Sq. & Sixth Ave.)

#113 gives scale to an otherwise scaleless building. It was built in 1836 as a three and one-half story house for Rev. James Commiskey (or Cummiskey) on one of a row of six lots owned by him. He was the first pastor of the nearby Saint Joseph's Roman Catholic church on the corner of Sixth Avenue. Wechsler & Shimenti planned the 1953 alteration of this building for the 113 Washington Place Corporation.

#111 Saint Joseph's Washington Place School, built in 1896-97, occupies the full 54 foot frontage of this double lot. The architect was George H. Streeton. Erected on a monumental scale, commensurate with the plot, it is a handsome five-story brick building, with rusticated limestone base at entrance level. The square-headed windows have jointing which is keyed to the horizontal lines of the rustication. The double doors at either side of the facade are framed in stone, with brackets at the top so delicate that the cornices they support seem to stand alone in their majesty, an impression heightened by their richly detailed Rococo stone crowns which have the shapes of diadems. A band course at the height of the doorway cornices displays a handsome Greek fret design. At the upper stories of brick, the Renaissance style windows, either double or single, have transom bars while the double windows also have mullions. The lintels of varying designs are surmounted by simple bracketed cornices but at the fourth floor they have broken pediments, either straight or arched, framing escutcheons. The top floor windows are simply framed. Horizontal band courses running the width of the building, at each floor, serve to unify and strengthen the building and serve as window sills. The deep roof cornice crowning the building has a row of console brackets beneath which is a continuous dentiled molding set against a plain fascia. The two lots on which this school stands were purchased in 1834 and 1835 by Rev. James Cummiskey, first pastor of Saint Joseph's Roman Catholic Church; adjoining this school. He lived on the other side of the church, in a two-story house (No. 371 Sixth Avenue), on the site of which this church's four-story rectory was built in 1954.

(#365 St. Joseph's Church, built in 1833-34, in Greek Revival style, is Sixth Ave.) on the corner (described under No. 365 Sixth Avenue). It has a handsome simplicity with its tall, round-arched windows on the Waverly Place side.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)

The splendor of elegant Greek Revival town houses and of an imposing Federal mansion dominates this street and enhances Washington Square. This milieu of dignified beauty and peaceful harmony originally extended around most of Washington Square, a remarkable instance of community planning, spurred on by the new park laid out by the City a few years earlier.

For the most part individually built, these Greek Revival residences display more diversity than does the monumental row on the block to the east of Fifth Avenue. They also differ from the block to the east in giving more grandeur to their parlors, with floor-length windows guarded by long, graceful, iron balconies, of which many more formerly existed. The changes of time and of usage has been kind to these splendid residences. They were undertaken with loving care and good taste by proud owners with understanding. These included adaptations to the mid-century Italianate style and, more recently, discreet enlargement of attic windows.

The magnificent Federal mansion, at the middle of the block, is one of the few large town houses of this style remaining in the City. It was the first house built on the north side of the new park, in the vanguard of a new and fashionable community. Its arched front doorway is generously proportioned and handsomely ornamented with massive stonework, an outstanding example of its period. This arch is splendidly repeated above the windows of the fourth floor and was a sympathetic addition made by the architect who enlarged the house late in the century, when altering it into the newly fashionable "French Flats" (apartment houses).

The apartment houses built at the corners of this block offer marked contrast with each other, as well as with the town houses in their midst.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)

Nonetheless, the block as a whole displays the harmonious warm feeling of brick. At the west end, the conservative solidity of the Victorian era is epitomized by the simple use of costly materials in a seven-story apartment house. While the massive twenty-story apartment house on Fifth Avenue dominates the skyline and overwhelms the block if seen from the park, one is more conscious at the sidewalk of its long, low, five-story wing facing the Square.

This compromise solution of introducing a low wing in order to adapt mid-Twentieth Century bulk to adjoining town houses is excellent, but might have been improved in its details through participation by a design review board. Such a regulatory body would have saved from destruction the handsome stone balustrades at the stoop of the fine Federal mansion and would have avoided their replacement by ugly pipes. Such a board would also have avoided the pseudo-rustication of window lintels on two of the Greek Revival houses. These changes are needlessly out of harmony and introduce a note of poor quality to this elegant row.

In the minds of some residents, this block alone remains as the "real" Washington Square North. Visually, however, an apartment house at each end of the block prevents it from having quite such an impressive appearance as "The Row" at the other side of Fifth Avenue. Before construction of the large, high apartment house at the Fifth Avenue corner, the public sensed the fine quality of this block and raised a clamor against destruction of the "Rhinelanders Apartments," which led to the compromise whereby the apartment house plans were redesigned to provide a low wing facing Washington Square comparable in scale, though not in style, with its neighbors on the west. The center of this block with its splendid Federal mansion and fine Greek Revival houses continues to be the center of attention.

This block, with the exception of its western end, was the property of John Rogers, Sr. (1749-1799), whose home was at No. 7 Beaver Street. He was a merchant who did an extensive business after the Revolution both at his downtown store on Hanover Square, and at his firm of Berry & Rogers, on Pearl Street. He was a member of the Marine Society of New York, and through his mother was related to Benjamin Franklin. He owned three tracts of land in The Village, two of them extending from Greenwich Avenue eastward. The third tract, extending north from what became Washington Square, was divided in 1825 among his children, John Rogers, Jr. (1787-1841), George Pixton Rogers (1789-1870), and Mary Rogers, wife of William Christopher Rhinelanders (1790-1878), who was a member of New York's elite Veteran Corps of Artillery. Roughly speaking, the three heirs received respectively the western portion, the central portion, and the Fifth Avenue portion of this block. This sister and her family, the Rhinelanders, were among early residents here on the Square, erecting a mansion that was destined to be their home for seventy five years. The wealthy Rogers brothers, however, had a joint residence on lower Broadway. They subdivided and developed their properties on Washington Square, mostly by leasing lots to others.

The initial leases, if we may judge from a lease executed by each brother (covering No. 21 and No. 25), were very similar to those executed by Sailors' Snug Harbor for the block of Washington Square North east of Fifth Avenue (see our report on that block for a full abstract). Briefly, the lease, usually for 21 years, stipulated that the lessee erect within two years and back of a 12-foot front courtyard, "a good and substantial dwelling house three stories high of brick or stone... and the front to be finished in such style as may be approved of" by the lessor. As Washington Square became a fashionable neighborhood from its inception, many of the beautiful houses on this block were erected for short-term investment, but within a few years they acquired residents who made their permanent homes here.

#14

This southerly wing of the present twenty-story apartment house (No. 2 Fifth Avenue) facing Washington Square was only built five stories high so that it would be in scale with the handsome row of mansions adjoining it to the west. It was designed in 1950 by Emery Roth & Sons and built in 1951-52. This wing, intended to be reminiscent



WASHINGTON SQUARE NORTH (West of Fifth Avenue)#14  
cont.

of the Federal period, is of red brick surmounted by a parapet and features four tiers of balconies, with iron railings. The main doorway facing the Square is of marble and has a recessed door crowned by a large, arched fanlight designed in the Federal manner. Two Ionic columns support a huge block suggestive of a Greek Revival entablature, but its upper section serves as a balcony railing.

In essence the present apartment house replaces five town houses built between 1835 and 1852, of which the three closest to the corner had been remodeled, in the Nineteen-twenties, into the "Rhineland Apartments," following the death of Miss Serena Rhineland, the last of her family to live on the Square. The "Rhineland Apartments" were of brick, five stories high. At the roofline a solid wood railing with balustered sections above the windows complemented the baluster treatment of the double town house (No. 12-13) on the opposite (east) corner of Fifth Avenue.

The original Rhineland Mansion, No. 14, on the west corner of Fifth Avenue, was built in 1839-40 for Mary (Rogers) Rhineland as her family's residence and continued to serve the family until the death of her daughter, Miss Serena, in 1914. This house, and the adjoining No. 15, were a pair of splendid Greek Revival town houses, each 42 feet wide and three and one-half stories high, with attic windows in the fascia. At each, a stoop led to the entrance portico, framed by Corinthian columns, and an iron balcony graced the parlor floor. No. 15 was built as the residence of Gardiner Greene Howland, who had previously lived with his brother Samuel at No. 12 Washington Square North on the block east of Fifth Avenue. They were important shipping merchants.

Nos. 16 and 17 were a pair of handsome brownstone Italianate houses, four stories high with low attic windows beneath a bracketed cornice. At each house a stoop led up to double front doors. The doorways had segmental arches with keystones which were supported by Corinthian pilasters. At the floor-length parlor windows an iron balcony of Italianate design ran across the front beneath the windows. The segmental arched windows of the upper floors had double-hung sash bisected by the typical, heavy central muntin, simulating casements, and were framed by heavy stone moldings. These two houses were built in 1852 for George P. Rogers, a wealthy bachelor and chief landowner of the block, who at this time made his residence at No. 16, until he died in 1870. The residents of these two houses in 1875 were Dr. George Wilkes and Alexander Hamilton.

No. 18, a handsome Greek Revival house, was the home of the widow Elizabeth Walsh, widow of James Walsh and maternal grandmother of Henry James. His visits here as a child form the basis of the descriptions in his novel, Washington Square: "The ideal of quiet and of genteel retirement, in 1835, was found in Washington Square where the Doctor built himself a handsome, modern, wide-fronted house, with a big balcony before the drawing-room windows, and a flight of white marble steps ascending to a portal which was also faced with white marble. In front of them was the square, ... [with] inexpensive vegetation, enclosed by a wooden paling, which increased its rural and accessible appearance; ... I know not whether it is owing to the tenderness of early associations, but this portion of New York appears to many persons the most delectable. It has a kind of established repose which is not of frequent occurrence in other quarters of the long, shrill city... the look of having had something of a social history... [it] was here that your grandmother lived, in venerable solitude, and dispensed a hospitality which commended itself alike to the infant imagination and the infant palate..."

In 1835, the widow Elizabeth Walsh had bought the lease for this lot and made a party wall agreement concerning the three story brick house she was about to erect. This house was finished the next year and was the residence of Elizabeth Walsh, until



WASHINGTON SQUARE NORTH (West of Fifth Avenue)#14  
cont.

her death in 1847. Her father, Alexander Robertson, was a dry goods merchant from Scotland who endowed the Robertson School of the Scotch Presbyterian Church of New York City. Her sons, likewise merchants, lived with her at No. 18 (then called No. 19) Washington Square until they established their own homes in Greenwich Village. Her daughter, Mary Robertson Walsh, was married in No. 18, and gave birth to her son, Henry, the future novelist, at No. 27 (then called No. 21) Washington Place nearby. Later residents of No. 18 include Mr. and Mrs. Philip Schuyler in the mid-Eighteen-eighties and Mr. and Mrs. J. Herbert Johnston in the early Twentieth Century.

#19

This four-story brick house, with rusticated basement, was built in 1835-36 during the Greek Revival period, for Henry Ibbotsen of Brooklyn, as a short-term investment. Its attic story windows penetrate the wide fascia board where a leaf and tongue taenia molding separates architrave from frieze. The handsome Italianate style doorway, windows, and cast iron railings belong to the third quarter of the Nineteenth Century. In 1886 McKim, Mead & White designed, for Eugene Kelly, Jr., the long masonry extension that replaced the short wooden one in the rear. The gracious width of the front stoop and the great, paneled double doors, with transom light above, provide an inviting entrance to this spacious town house.

Ibbotsen, the original owner of the house, was an American agent of a Sheffield cutlery firm. The earliest known resident of No. 19 was Edward R. Biddle, a commission merchant, in 1838, who lived there for about two years. Henry Chauncey, lessee and resident in the Eighteen-forties and fifties, was a wealthy crockery merchant from Maine. Eugene Kelly, Jr., who resided at No. 19 in the late Nineteenth Century, was a lawyer. He received the papal honor, Chamberlain of the Cape and Sword, awarded to his prominent father, a nationally known banker, active in Catholic charities and Irish nationalist causes. Residing at No. 19 at the opening of the Twentieth Century was Albert R. Shattuck, a mortgage broker, who built the "automobile stable" at the rear of his lot, on MacDougal Alley.

#20

This magnificent mansion is one of the few remaining large town houses designed in the Federal style. It was built in 1828-29 for George P. Rogers, a principal property owner on the block who resided downtown. As the very first house to be constructed on the north side of the new Washington Parade, it must have seemed, with the gable-ended roof, like a country mansion set in its private grounds. The original house was 37 feet wide and three and one-half stories high of Flemish bond brickwork, and had a carriageway along its west side leading to the small stable in the rear. While no detailed record of the initial extensions to the west end of the house has been found, one may conjecture that the addition of about 1859 across the remainder of this fifty-foot frontage was one story in height, thus explaining the Flemish bond brickwork which is only one story high at this section.

The arched front doorway is generously proportioned and has a handsome multiple keystone and rustication blocks at the jambs, all vermiculated. Imposing stone balustrades served until recently as handrailings at the stoop, but have been replaced by iron rails. The windows display attractively proportioned Federal lintels, with vermiculated blocks at the ends and a small cornice, stepped up at the center. At the basement, the window frames have heavy stone moldings interrupted by rustication blocks and low, multiple keystones, also vermiculated, echoing those of the main doorway.

The mansion was remodeled into the fashionable "French Flats" in 1880, by Henry J. Hardenbergh, architect, for the estate of George P. Rogers. Running bond was used in widening and extending the house and adding a full fourth story. This top story has round-arched windows with vermiculated keystone and impost blocks, echoing the doorway and connected by a stone band course. The whole is surmounted by a dentiled cornice with triglyphs in the frieze. The iron railings at the front yard are in Hardenbergh's style, with their cast iron German Renaissance posts. Between the posts, he introduced cast iron railing which have fret designs reminiscent of the Greek Revival period, a concession to the basic character of the ironwork of the block.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#20  
cont.

It seems likely that this mansion was initially envisioned as the summer home of the Rogers, for on the 1833 estate map it is called the dwelling of John Rogers (the married brother), but both brothers continued to have their chief residence on Broadway downtown. In 1838 it became the home of Joseph B. Varnum and James Lorimer Graham, brothers-in-law. Both were from Vermont. Varnum became wealthy as a dry goods merchant. Graham was a lawyer and president of the Metropolitan Fire Insurance Company. He entertained liberally at No. 20, and in 1872 built the large stable in the rear which is still standing. After the house became a residence for four families in 1880, the Lydig Hoyts were the earliest and longest residents. Early Twentieth Century residents included also Mrs. Herman T. Livingston (née Susan Bard Rogers). No. 20 is now St. Joseph's (R.C.) Academy.

#21-23

Porticoes, wing walls at the stoops, and ironwork are the distinctive features in this row of three attractive Greek Revival town houses. They were built in 1835-36 for Edmund Wilkes, an attorney, whose home was on lower Broadway. It is unusual to find them laid up in Flemish bond, a type of brickwork generally to be found in houses of an earlier period. All these houses enjoy a handsome, continuous cornice, but only Nos. 21 and 22 have their original fascia boards with ornamented molding between architrave and cornice, interrupted by small attic windows. All three houses have long French windows at first floor level, and No. 22 has retained its muntined double-hung sash at the upper floors. All have high stoops and fine porticoes, consisting of a full entablature supported by free-standing Ionic columns, fluted at No. 22.

Their handsomely paneled double doors belong to a later period; there was doubtless originally a single door with sidelights as at the entries of Nos. 25 and 26. No. 22 has also a beautiful arched doorway, between its columns, with deep, paneled reveals of later date. In the Eighteen-eighties, James Renwick, Jr., designed extensions in the rear. The arched-pattern cast iron railing at first floor balcony and at the stoop and areaway of No. 22 are in the Italianate style of the Eighteen-fifties. No. 23 retains its handsome large, stepped and paneled blocks that act as wing walls for the stoop. No. 21 retains its superb, original Greek ironwork, in which wrought iron uprights contain a wealth of castings in Greek anthemion and fret designs. The areaway railing is a particularly fine example of the work of this period. The first floor balcony railing has two unusual wheel motifs, consisting of a Greek fret border surrounding a radial design of anthemions alternating with out-thrusting leaf forms.

The first four owners of No. 21 held the house as a short-term investment, and the only resident known for this period was Charles W. Dayton, an importer. With the purchase of the house in 1839 by Silas Brown, a wealthy dry goods merchant, he and succeeding owners made it their residence. Among these residents were William W. Stone, a merchant, in the Eighteen-sixties, and Charles A. Post, a lawyer, in the Eighteen-eighties and later.

No. 22 was the residence of Nathaniel T. Hubbard from 1838 until 1861. He was a commission merchant who published his reminiscences of New York City from 1798 to 1875. Later residents included John Jay in the Eighteen-seventies and Mrs. John Minturn (née Louisa Aspinwall) in the Eighteen-eighties, for whom Renwick & Aspinwall made an alteration. The house was again altered in 1939 by William S. Gregory for New York University, and now serves as the Faculty Club.

No. 23 was held as an investment by Elizabeth Foote (née Sterling) whose husband Erasmus D. Foote was a member of the dry goods firm of Foote, Sterling & Co. Their tenant in 1838 was Jonas Conkling, who later obtained the lease. He was a wealthy dry goods merchant, from Brooklyn, and a director of the Bank of New York. He and his family made their residence at No. 23 until the late Eighteen-seventies. In 1881 Edmund Randolph Robinson, a lawyer, obtained the lease to No. 23 for his residence. He engaged George B. Post, architect, who designed its rear extension, and also made alterations to his stable in the rear. In the early Twentieth Century, it became the home of Mr. and Mrs. Henry B. Livingston; Mr. Livingston was a noted clubman and a sportsman.

#24

This Greek Revival house was built by Eli Goodwin, merchant, in 1837. It was bought the next year by J. Lyman Denison, who made it his

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#24  
cont.

residence. He was the wealthy proprietor of one of the oldest grocery firms in this city. Here the entrance is enframed by a pair of unfluted Doric columns carrying a complete entablature, while double doors replace the original single door. The original attractive Greek Revival ironwork is retained at the stoop and areaway. The parlor floor retains its long muntined windows, extending down to the floor. Simple flush stone lintels are to be found above the windows of this house and of most of the houses on this block. No. 24 has a cornice with fascia board interrupted by low windows. Formerly these were low attic windows within the frieze, as may still be seen on the Square near University Place.

The next resident of No. 24, in the third quarter of the century, was Henry Chauncey, Jr., whose wife was a daughter of Samuel S. Howland of No. 12 Washington Square North and a sister of Mrs. Dorr, who lived at No. 25, next door. They were followed by Mr. and Mrs. John H. Davis; he was a clubman and sportsman.

#25 &amp; 26

The unusual ironwork at No. 26 and the cornice of No. 25 are the distinctive features of these two brick Greek Revival houses. They were built in 1839 for different individuals and seem to be modeled after their earlier neighbor, No. 24. All three have Greek Revival porticoes with unfluted Doric columns and long parlor-floor windows with double-hung sash, six over nine panes. No. 25 retains the same cornice line as No. 24. The cornice at No. 25 subordinates the attic to a storage area with diminutive windows and is an extremely handsome feature. The full fourth floor at No. 26, added later, has a handsome dentiled cornice in keeping with the style of the house.

These town houses are the only two on the block that retain their original front door enframements with sidelights, glazed transoms and pilasters with palmetto capitals. At No. 25 are to be found the only exterior window blinds along the row, except for those at No. 21, which may resemble the originals. The ironwork of its stoop and areaway have the arch-pattern castings of the Italianate period.

At No. 26 the areaway and stoop railings have most unusual Greek Revival designs, with anthemion motifs at the base and a top band filled with rosettes beneath elaborate finials, consisting of diminutive obelisk forms alternating with pine cones set above honeysuckle bases.

After the panic of 1837 James DePeyster Ogden bought the leases to Nos. 25 and 26 with their covenants extending to 1839-40 the required time interval for erection of dwellings. Evidently this building project was too burdensome at that period, for he soon assigned the lease of No. 25, at considerable loss, to Samuel S. Howland of No. 12 Washington Square. Howland held the lease from 1838 to 1848, and the house was built in 1839 either by him or by his son-in-law George B. Dorr, who was first taxed for it. Thereupon the Dorr moved from No. 12 to their new residence at No. 26. The next owner of the house and resident was John Oothout, president of the Bank of New York and a wealthy man of note. Later in the century it was the home of Eliza (Oothout) Siebert, whose husband Louis P. Siebert was in the woolen business. They built the stable at the rear, on MacDougal Alley in 1871.

James DePeyster Ogden, already mentioned, retained the lease to No. 26 and built the dwelling here in 1839. He was a merchant of New York City and United States Consul in Liverpool under President Jackson. His tenant, the original resident of No. 26, was Jacob A. Robertson, a dry goods merchant. At the end of the century No. 26 was the home of William D. Morgan, who was engaged in the overseas freight-forwarding business, and it continued to be the home of his widow (née Angelica Hoyt).

#27-28

"The Richmond Hill" is a handsome apartment house built in 1898 for Mary A. Chisolm (née Rogers) of Madison, N. J. Designed in the classical manner by Thom & Wilson, architects, it displays a simple use of costly materials. A rusticated stone first floor has an entrance portico supported on Ionic columns with shafts of polished granite. The sheer walls above are of buff-colored Roman brick with every fourteenth course recessed. Simple moldings of terra cotta

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#27-28  
cont.

frame the windows, and a sheetmetal cornice, with modillions, has a dentiled molding above the smooth fascia. This building fills the end of the block between Washington Square North and MacDougal Alley, with its long side facing MacDougal Street. In the Nineteen-forties, the artists Robert Gwathmey and Everett Shinn made their homes in this apartment house.

In earlier houses on this site, the Young Women's Christian Association made its first permanent home in 1868. It had been founded on November 24, 1858, in the chapel of New York University, as a "Ladies Christian Association of the City of New York." Its special object was "the temporal, moral, and religious welfare of women, particularly of young women dependent upon their own exertions for support." After renting at three locations near Greenwich Village, it purchased in 1868 two four-story brick houses at Nos. 27 and 28 Washington Square, which fronted on the park and had brick stables in the rear.

WASHINGTON SQUARE WEST (Between Waverly Place & West 4th Street)

Essentially a continuation of MacDougal Street and formerly so named, these two blocks face the west side of the square and continue the house numbering of Washington Square North. Both blocks give the observer a picture of the Nineteen-twenties in the height and style of their apartment houses and former hotel. The lone survivor of an earlier period is a brick town house built in 1845, now nestled between its neighbors in the middle of the block.

#29

Built in 1926-27, this sixteen-story brick apartment house occupies the corner (also No. 100 Waverly Place). It was designed by Gronenberg & Leuchtag for Twenty-Nine Washington Square, Inc., and is handsomely yet simply detailed. Aside from the front door and balconies at the center of the eleventh floor, the brick walls are unrelieved except for horizontal band courses. The style is Neo-Gothic, reflected in the windows above the doorway, those flanking it, and the balcony windows. At the top floor the central group of windows is surmounted by blind Gothic arches, above which a classical cornice terminates the front wall at the fifteenth floor. Despite its great size it harmonizes remarkably well with its surroundings. It replaced a six and one-half story apartment house, the "Washington," built in the Eighteen-nineties.

#31

The only remaining town house on Washington Square West stands here sandwiched between two apartment houses. Rising now to a height of six stories and converted to apartments, it still retains much of its original appearance. This was one of a pair of adjoining houses built in 1845 for George Griswold, the prominent merchant whose residence was at No. 9 Washington Square North. They were intended as gifts for two of his married daughters. He deeded this dwelling to his daughter Maria Gray, wife of George Winthrop Gray of New York City, merchant, and after her death to go to such of her surviving children as she should designate. This deed specified "free of any right by her present or any future husband," which serves as a reminder to us today of the lack of legal rights of Victorian wives. Mr. and Mrs. Gray made their residence here from 1845 until his death in 1863.

An early Twentieth Century remodeling introduced two basement entrances here. The main entrance at the right has an attractive porch with slender columns supporting a cornice slab, above which an attractive wrought iron railing provides a balcony for the second floor French doors. The other two French doors, at this level, have railings of similar design. Simple stone lintels crown the muntined windows. The top floor, with continuous windows extending the width of the building, was also a later addition.

#32

Located on a corner site and entered at No. 67 Washington Place, this fifteen-story apartment house emphasizes the upper and lower floors in its design. Between them, the brick walls rise sheer, with an even pattern of windows (fenestration). It was built in 1925 for the

WASHINGTON SQUARE WEST (Between Waverly Place & West 4th Street)#32  
cont.

Washington Square Holding Corp., of which Maurice Deutsch was the sole owner, and was designed by Deutsch & Schneider. The first two floors are embraced by a series of two-story pilasters surmounted by a cornice, while two top floors have, between horizontal band courses, a pair of pilasters centered and crowned by a broken pediment motif against the brick of the loggia on the roof.

At this corner, on the site of this apartment house (No. 32), once stood an exceptionally handsome Italianate town house known as the old Hicks-Lord house. It was set back from both streets and was entered by a spacious stoop facing Washington Square West. Four stories high, with basement, it was crowned by a modillioned roof cornice, and the doors and windows were segmental-arched with molded frames. Windows at the parlor level were floor-length and opened onto balconies with cast iron railings, which extended along both sides. On its south (Washington Place) side, a polygonal bay window formed a tier the full height of the house. Mansions such as this one gave to Washington Square, as well as lower Fifth Avenue, an air of quiet elegance in the mid-Nineteenth Century. This house was built in 1850-51 for Joseph W. Alsop, merchant, as his home. Toward the end of the century as the home of Mrs. Annette Hicks-Lord, widow of Thomas Lord, it became a center of social activity. The house was the Progressive Party Clubhouse in the time of Theodore Roosevelt. In 1915 it was sold to Rodman Wanamaker. It was razed to make way for the large apartment house which now occupies its site.

#33

This sixteen-story apartment hotel (also No. 64 Washington Place) was erected in 1929 as "Holley Chambers," for the estate of F. D. Fricke, by C. F. Winkelman, architect. In 1950 it was remodeled as a dormitory (Hardin Hall) for New York University by Eggers & Higgins, architects. Retaining its original appearance, this is a simple brick building with metal sash, done in Neo-Federal style. The first two floors have rusticated pilasters beneath a wide band course on which are superimposed two urns flanking a richly framed central window. Brick quoins extend up the corners to the cornice line at the top. A tower with large urns on its balustrade is set back on the south side.

#35

Sandwiched between high apartment houses, this nine-story brick apartment house has great dignity. It carries over from No. 33 the wide stone band course on top of two rusticated pilasters. Here, these rusticated pilasters extend up to the roof cornice and the windows are all metal casements. A handsome stone balustrade surmounts the cornice and crowns the street front effectively, and above it is a penthouse with a pitched roof receding from view. It was built for the Estate of F. D. Fricke from plans by C. F. Winkelman.

#37  
(#37-39)

Imposing in its sixteen-story height, this apartment house (also No. 129 West Fourth Street) dominates the southwest corner of the park. Executed in Italian Gothic architecture, it makes free use of terra cotta detail against a background of brick masonry. It was built for the Number 37 Washington Square West Corp. and was designed by Gronenberg & Leuchtag, designers of No. 29. Here the brickwork is carried down to a very low bold-faced masonry base. The front door facing on the park has a marquise and above it, arcaded windows, with balcony at the third floor level. These, in turn, are flanked by paired windows with Gothic arched heads and balconies. Carrying through the fourteenth and fifteenth floor levels and signaling the central entrance below, are six arched windows, with a blind one at center, also set above a balcony. Above this central group of windows a stone parapet, set on arched corbels and with an arched niche at the center, is the crowning feature of the building.

WAVERLY PLACE (Between Washington Square West & Sixth Avenue)

Diversity is the outstanding characteristic of this attractive residential street, where, except for a large apartment house and a hotel, there is a human scale with small residential buildings expressing individuality.

WAVERLY PLACE (Between Washington Square West & Sixth Avenue)

Commanding our attention is a handsome row of three Greek Revival houses at mid-block on the north side. The wealth of superb ironwork on the right-hand house and also its unusual double doors, displaying Greek decorative motifs, are special glories of this street.

Our eye is caught by the playful quality of the design of some of the buildings on the south side, unique to The Village. They include a little stone house which simulates a castle with its crenelations and, farther down the street, a house crowned with an Art Nouveau arch, enfolding a studio window.

Here is a case where diversity predominates and yet, due to their individual qualities, the removal of even one of these houses would greatly impair the overall quality which makes the street outstanding.

Waverly Place was given this name, between Broadway and Christopher Streets, in 1833. The name was given in response to a neighborhood petition by admirers of Sir Walter Scott, who had died in the previous year. The former name for these blocks was Sixth Street.

WAVERLY PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#100-104 This is the side of a sixteen-story apartment house (described under No. 29 Waverly Place), which occupies the corner site.

#106 This five-story brick building was designed by G. A. Schellenger, architect, in the late Romanesque style of 1890. It has a ground floor of stone, an arched doorway near street level, and arched windows. The top floor windows have brick arches edged with stone and decorative stone tympani filling the semicircular openings supported by wall sections taking the form of pilasters. The intermediate floors have brick wall sections between squareheaded windows. They are treated in a variegated manner at each level, and there are decorative stone spandrel panels beneath these windows. At the middle floor, there is an interesting terra cotta design. All the sills consist of continuous, horizontal band courses.

#108-114 This group, in its present appearance, is unique to Greenwich Village. These four houses are all that remain of a row of nine built in 1826 for Thomas R. Mercein. He was president of the New York Equitable Fire Insurance Company, and had also served as City Comptroller. In No. 108, we see a love for the picturesque as this new front is a granite-faced, rough ashlar facade with crenelated cornice, simulating a small castle. It was designed in 1906 by Charles C. Haight for Miss Grace Wilkes. At that time the stable and coachman's apartment were combined, and the roof over the attic floor was raised, and it now has a steeply sloping studio window. The present two-centered arched window at ground floor that replaces the former garage entrance is a further alteration in 1927 when the entire building was converted into a dwelling.

No. 110 is the only one of this original row retaining even a vestige of its Federal style origins. This can be seen in an early photograph of No. 112, taken before alteration. Now a four-story house of brick, the top floor was undoubtedly added in character, as all the upper stories have the rectangular paneled lintels of the Federal period. Its modillioned and bracketed cornice is of a later date, and the entrance floor has been completely altered as a restaurant, "The Coach House."

Until recent years No. 112 was a three-story Federal style house, with paneled lintels (like those still on No. 110), attic, dormer windows, and basement. Up a five-step stoop was a charming rectangular doorway with columns and a door flanked at sides and top by rectangular glass lights. At the start of the Twentieth Century, while still retaining its Federal appearance, No. 112 was the studio of Everett Shinn, one of the Ashcan school of painters, and here in its rear court he built the Little Theatre and organized the Waverly Place Players. Today, as redesigned, it has a severe but asymmetrical brick facade, with large and wide casement window groups at the right, and small individual windows to the left, one on each floor. The top floor was added and has a wide casement window on center beneath a skylight.

The more complete alteration of No. 114 was designed in 1920 by William Sanger for Murray P. Bewley. Here the straight roofline has

WAVERLY PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#108-114  
cont. disappeared in favor of an immense parabolic sweep enframing an arched studio window, so typical of the French Art Nouveau style. While the asymmetrical window grouping of the intermediate floors was somewhat like that of its neighbor, No. 112, the entrance floor has been given an Italian styling, with English basement stoop and round-arched doorway and windows. The painter, Jacob Getlar Smith, worked here in the Nineteen-forties.

#116 "The Cecilia" is a simple house of "French Flats" (the early name for an apartment house) designed in 1891 by Louis F. Heinecke, architect, for James Cunningham. This five-story building has typical minor variations at each story and is transitional in style, with Romanesque Revival first floor, and the simple classicism of the new Queen Anne style at the upper floors. Its entrance portico with stone stoop has colored marble pillars and pilasters supporting a stone balcony with iron railing. Its ornate modillioned cornice is more conventional than the variegated rooflines of its neighbors.

In the house that formerly stood at No. 116 in 1845, Miss Anne Charlotte Lynch made her first home in New York City, and attracted so many notable authors and editors to her salon that she not only became the City's recognized literary hostess of the mid-century but set the precedent for writers' gatherings in Greenwich Village.

#118-120 This pair of four-story brick houses was designed in 1842 by William Hurry, a draftsman. From this time on he was listed as an architect, and he lived briefly in The Village on Abingdon Square. Once Greek Revival in style, these houses have been altered to provide basement entrances and parapets. No. 120 has substituted steel sash for wood, and has added one large window at the top floor.

#122 Built in 1835 for Thomas Barron, this house has a handsome rusticated stone English basement with pilastered doorway, surmounted by a handsome sheetmetal entablature with egg and dart molding extended the width of the house. Now five stories high the upper floors are of brick, and the two right-hand windows at each level have been replaced by a triple casement while the single windows at the left are also casements.

#124 Outstanding extant features of the original Greek Revival house are to be found here at its doorway and stoop. When built in 1838-39 for James Strong, the house was three stories high with stoop and basement. As remodeled in 1919, a top story was added and the front was redesigned with a smooth-stucco facing. Its altered window grouping somewhat resembles that of its neighbor, No. 122, creating an effect of asymmetry. Paneled and stepped stone block are Greek Revival wing walls flanking the stoop. The original wooden inner doorway is exceptionally handsome with pilasters, sidelights and pedimented transom bar. This pediment is crowned at its center by an anthemion honeysuckle motif. Above this a transom is framed in a modified fret design similar to that found in the capitals of the pilasters. The door with anthemion ornament in the panels has been altered with the upper half glazed.

#126 The corner of this block is occupied by a parking lot.

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#127 This one-story building occupies the corner (described under No. 378 Sixth Avenue).

#123  
(#123-125) The "Van Voorst," a nine-story brick apartment house, was built in 1917 for the 123 Waverly Place Realty Company. The architect, Frank E. Vitolo, designed it in the Federal manner of the Eclectic period, and with Flemish bond. At sidewalk level, square-headed windows are surmounted by blind round arches with keystones. The third floor is emphasized by a horizontal stone balcony carried on



WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#123  
(#123-125)  
cont. console brackets displaying a handsome wrought iron railing. Above this the brick wall rises sheer, pierced by windows, while the top two floors are decorated with stone trim surmounted by a bracketed cornice. It is here that the noted sculptor, Constantino Nivola, recently resided.

#121 The charm of this Greek Revival brick town house of 1843 lies partly in its contrast with its neighbors, and in the length of its second story floor length windows with tall shutters. It was built for William Vyse. Modernized by eliminating the stoop in favor of a low rusticated basement entrance, it is now four stories high and has simple lintels and a handsome but simple Greek Revival cornice.

#119 We see here a Twentieth Century refacing of an 1883 alteration to a house built in 1844. It was originally built for J. Beekman Finlay, a commission merchant whose home was next door, at No. 117. The refacing of this house, including severely boxed window frames and doorway, is of brownstone veneer. Its five-story height and its unusual bracketed and dentiled cornice blend well with its neighbors.

#117 This early apartment house ("The Margarita") was built in 1880 of brick, and its entrance floor is now stuccoed to simulate brownstone. A simple five-story building, four windows wide, its architectural style is limited to a projected central section, with vertical and horizontal accents. It has a bracketed cornice, with a central panel mounted above it to feature the name of the building, and with handsome Neo-Grec brackets and crestings at either end. The architect, Edward I. Reynolds, designed the building for Delia N. Reynolds, and it was built by Hugh M. Reynolds, mason.

#115 The unusual and imposing entranceway and ironwork of this Italianate house are worthy of note. Built in 1862, this house bridges chronologically the diversity in style of its neighbors on either side. It is four stories high, with painted brownstone veneer. Vertical console brackets handsomely support both the roof cornice and the arched pediment which crowns the round-arched doorway.

Set back in the doorway reveals is a rope molding with foliate forms. The stone stoop has typical but unusually elaborate cast iron Italianate stair railings with round-ended oblong panels, echoing the arched form of the doorway. The imposing newel posts are of cast iron. This house was built for George Greason, who was in the tin business, both as his residence and place of business.

#113 Built in 1842, this brick house has been remodeled to provide a basement entrance and, at the top, a parapet the line of which blends in height with its neighbor's cornice. Altered in Federal style of the Eclectic period, its new, elaborate doorway is surmounted by an arched leaded transom. This is echoed on three windows at the floor above by blind semicircular arches with keystones above the square-headed windows. Spandrel panels with delicate swags are located between the two upper stories, and band courses at certain levels provide a unifying horizontality. The house was built for the residence of Justus E. Earle, head of a grocery firm, who was also listed as "saleratus" (in the baking soda business).

#109 & 111 This pair of Greek Revival brick houses, built in 1840 as part of a row with No. 107, retains the original height of three and one-half stories, with low attic windows. These houses are surmounted by simple dentiled roof cornices, and retain their original iron railings at stoop and areaway. In contrast to No. 107, they still have their Greek stone doorways with entablature. The handsome window lintels of No. 109 are slightly pedimented and have sheetmetal cornices.

#107 The glory of the Greek Revival ironwork of No. 107 should be especially noted, both as to its unusual quantity and quality. This house and its two neighbors (Nos. 109 and 111) are all that remain of five Greek Revival row houses built in 1839-40 for Asaph Stone, merchant. A few years later he became senior partner of the importing firm of Stone & Co. He made his home at No. 107. This brick dwelling of his retains its original muntined windows, rusticated basement,



WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)#107  
cont.

broad stone stoop, iron stair rails, and handsome entrance doors. The pedimented lintels of the windows have had their delicate cornices removed.

Double doors are unusual in the Greek Revival style: at No. 107, each of its pair of front doors has a single, full-length panel decorated at top and bottom with an elaborate anthemion motif. The original stone doorway seems to have had its upper portion simplified, but retains the Greek Revival design cut in the pilasters. The original elaborate ironwork encloses the areaway, and serves as handrailing for the stoop and as a balcony for the floor-length windows of the first story. This Greek Revival ironwork consists of a wrought iron framework and scrollwork motifs with iron castings used as decorative fretwork and as rosettes for the clusters of crossed arrows, etc. The top floor has been raised to a full story with high casement windows and a roof cornice was added in the late Nineteenth Century, complete with modillions, brackets and panels.

#103  
(#101-105)

The Hotel Earle is a nine-story building erected in 1902 for Earl S. L'Amoureux, based on plans filed by Henry A. Koelble, architect. A three-story annex, adjoining it on the corner, has eleven windows along the MacDougal Street side. It underwent extensive alterations in 1916, when the two buildings were combined. The imposing original nine-story portion of the hotel has a rusticated stone first floor with arched windows and doorway. The second floor has square-headed stone-framed windows set between alternating bands of stone and brickwork. The portion above this is brick with triple windows surmounted by lintels with keystones. A handsome stone balcony extends the width of the building at the eighth floor and a dentiled roof cornice crowns the ninth floor of the building.

Quite different in character, the annex of 1916, whose present appearance dates from fourteen years later, is only three stories above a high basement. It is built of dark-colored textured brick in Flemish bond with soldier course window lintels and stone sills. The brick parapet is adorned with horizontal decorated bands of terra cotta terminated at their ends by fascies with flame-like tops. The top of the parapet is stepped for emphasis and has a stone coping.

WAVERLY PLACE (Between Sixth Avenue & Christopher Street)

This is a street which, with its split at the west end embracing the Northern Dispensary, suggests a real neighborhood. In the middle of the north side, Gay Street makes its entry and contributes further to the feeling of openness, so rare in our streets today. Here we have the added interest of a street which changes direction with all the attendant charming vistas to be found here.

This street has examples of important periods of architectural development in The Village. On the north side are several town houses of the late Federal period, altered in height and by other changes. On the south side is a long row of Greek Revival houses with many fine features. Near Sixth Avenue is one of the few remaining examples of Venetian Gothic in the City. At the opposite end, on both sides of the block, turn of the century apartment houses and loft buildings lend contrast, culminating with a glimpse of the little Northern Dispensary building sited on its island, with handsome Federal ironwork. The Northern Dispensary is an absolutely simple and functional brick structure of great dignity, triangular in shape, built in the vernacular of its time. As such, it continues to provide a public function in the heart of a fine residential neighborhood.

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#134

This sixteen-story apartment house is described under Nos. 375-379 Sixth Avenue.

#138

Built for St. Joseph's Church as a rectory in 1895, this unusual building was designed by George H. Streeton. It reflects the influence of Wilson Eyre, the noted Philadelphia architect, who created

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#138 quite a vogue for this type of design with its pointed-arch windows  
cont. and high, central gable.

#140 This small brick apartment house was built for the Brantford Construction Company in 1925-26 and was designed by Joseph Martine. Six stories high, it has regularly arranged single windows and a front door, with arched stone frame, set asymmetrically to the left. The style is Neo-Federal as may be seen from the use of Flemish bond brickwork and the use of stone rosettes and stone panels with swags at the parapet and between windows.

#144-158 Lambert Suydam built, as an investment in 1839, this row of eight Greek Revival town houses, comprising most of the block, on land formerly part of the Alfred S. Pell estate. After they were built, he moved from Broome Street and made his home here at No. 158 Waverly Place. Suydam, formerly president of the Manhattan Gas Light Company, became president a few years later of the New York Equitable Fire Insurance Company.

No. 156, and to a lesser extent Nos. 150 and 148, best represent the original appearance of this row. No. 156, three and one-half stories in height, has a unique attic story set within a high entablature. Above its stepped architrave was a frieze of delightful bull's-eye windows, of which the two central ones remain, while the two outer ones have been remodeled to provide small double-hung sash windows. Under a much later sheetmetal cornice is a fine leaf and tongue molding. At the second and third story windows are the pedimented lintels with small stone cornices so typical of the fine Greek Revival house. No. 156 retains both its dignified Greek Revival outer doorway, with simple entablature, and its inner doorway, displaying the palmetto capitals so popular in the City. This beautiful house was the home of William H. Powell, merchant, around 1851.

The beautiful original ironwork remains at the stoops and areaways of Nos. 148 and 150. Their vertical elements are cast in a double anthemion design, and crowned below the handrails with a delicate wrought iron scroll design. The circular newels are of open ironwork surrounding vertical uprights of cast iron and set upon low, stone bases. While No. 148 was later raised to a full fourth story with modillioned cornice, it retains its Greek Revival outer doorway, and pedimented window lintels with cornices. No. 150, while retaining its original three and one-half story height, has enlarged all four of its attic windows to small double-hung sash, surmounted by a modillioned cornice of later date carried on elaborate console brackets. Similar brackets support the hood of the doorway, while the Greek Revival pilasters remain.

Other than the prototypes Nos. 150 and 156 just discussed, Lambert Suydam's row of eight town houses have been raised to four stories in height. No. 144 has been converted to provide basement entrance in lieu of the stoop. No. 146 has muntined sash, which gives it a homelike feeling. Half of the houses retain the pedimented window lintels of the Greek Revival style, with diminutive stone cornices. Most retain some portion of their dignified Greek Revival pedimented doorways, Nos. 148, 156 and 158 having more original detail than the others. The modillioned cornices on most of these buildings represent later additions and those at either end of the row being higher, blend more nearly with their taller neighbors. An exception to this occurs at Nos. 152-54, which were altered in 1957 to become the Convent of St. Joseph's, undergoing a severe remodeling and being given a bold brick parapet. However, relief is afforded at the stoop of No. 154 by the delightful swirls of the wrought iron stair railing, although of later date.

#160-162 This six-story brick apartment house was erected in 1905-06, for Paul Hoffman, by Kurtzer & Rentz, architects. The stone doorway has carved pilasters supporting brackets which carry the stone balcony that serves as the lowest level of the fire escape. This balcony is, in effect, a projection of the horizontal stone band course which runs across the building. The windows of the entrance floor are framed with keyed stonework at the sides. The brick facade is given a similar treatment with quoins simulated in brick extending up the corners and breaks at the front of the building. The windows at the four intermediate stories have high, splayed lintels of stones alternated with radial bricks.

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#160-162 cont. For emphasis, the two outer windows at the fourth floor are crowned with broken arched pediments of stone. The top story has a rusticated treatment in brick and is surmounted by a high cornice with a delicacy of detail suggesting classical influence. The sculptor Arthur Lee lived here in the Nineteen-thirties.

#164-166 Another six-story brick building, built at about the same time (1907), has a generally similar treatment of details. It was designed by Bernstein & Bernstein, architects, for Jacob Katz. It has an all-stone first floor with projected bands of stone, and there is a stone band course below the top story. The entrance floor has segmental-arched windows with keystones. Ornament is concentrated to good effect at the doorway, which displays ornately carved pilasters with capitals and brackets below an arched pediment. Stone spandrel panels connect the windows of the second and third stories.

This apartment house replaced the Abyssinian Baptist Church. The church structure had been built in 1802 by the Greenwich Reformed Dutch Church, on Bleecker Street, and had been purchased in 1826 by the Second Reformed Presbyterian Church which moved it from that site to this Waverly Place site near Grove Street.

#168 Originally built in 1834, this brick house has a beautiful Federal doorway with attenuated, fluted Ionic columns supporting a deep transom bar, and a simple glass transom accented by a lintel with keystone. Its handsome door with three horizontal panels belongs to the late Federal period of the house. The doorway is now crowned by a Neo-Grec pediment supported on short brackets. The wrought iron railings of the stoop have great dignity but have lost their fret castings, for which empty spaces at the base may be seen. The simple square newel posts and areaway railing are of a later date. That the house was originally two and one-half stories and later raised to three is indicated by the change from Flemish bond to the running brickwork above. The building's bracketed and paneled roof cornice is a later addition, typical of the Eighteen-fifties. This house was built in 1834 for Jonathan I. Coddington, a merchant and large property owner in Greenwich Village. His home was in another part of the City, which he served as its eleventh Postmaster, 1836-1842, under Presidents Jackson and Van Buren.

#170 This brick house at the corner (described under No. 98 Grove Street) has the same cornice as No. 168 Waverly Place.

WAVERLY PLACE North Side (At Christopher & Grove Streets)

#165 The Northern Dispensary is an absolutely simple and functional brick structure of great dignity, built in 1831, in the vernacular of its time. It fills a triangular island site at the junction of four streets, with Waverly Place, as split, running along two of its sides.

The top (third) floor was added in 1854, with the crenelations then fashionable, to be seen in an old print. The Dispensary now has a handsome metal, dentiled cornice. This small building, though plain, is enhanced by having chamfered corners. It is six windows wide on two sides, with four on its remaining side. The windows are muntined, and their sheetmetal lintels have cornices. The main doorway is surmounted likewise by a sheetmetal lintel with cornice, and it has simple brick reveals at the sides. The railing of the stoop at the main entrance displays some very handsome Federal wrought ironwork including curvilinear scrolls and delicate little urns along the bottom, not unlike those which serve as finials along the top of the railing surrounding the property. Large cast iron anthemium finials of the Greek Revival period were added above the square uprights of this railing to make it fashionable at that period.

The Northern Dispensary was founded in 1827 by local citizens, including professional people, in the then northern section of the City. Their aim was to provide health care for the poor of their locality, by a clinic which included home care. In 1831 the building was erected by the lowest bidders, Henry Bayard, carpenter, and John C. Tucker, mason. The funds were raised locally, and it still

WAVERLY PLACE North Side (At Christopher & Grove Streets)#165  
cont.

operates successfully as a privately financed institution. Among those whose names are associated with the Northern Dispensary were: Edgar Allan Poe, often a patient; the author Artemus Ward and Jenny Lind, lifetime members; Townsend Harris, America's first Ambassador to Japan, who chaired its annual meeting of 1866; and the late Judge Edward R. Finch, who was active for half a century on its Board of Trustees. This building is the oldest existing dispensary in the City.

WAVERLY PLACE North Side (Betw. Christopher St. & Sixth Ave.)#161  
(#155-161)

The seven-story Fellows (Company) Building, which stands at the corner of Christopher Street was built for the Waverly Realty Co. in 1907 by the architectural firm of Jardine, Kent & Jardine. It is also of steel construction like the Waverly Building which it adjoins. Like its neighbor it has a two-story stone base with vertical brick piers above. The windows, except at the fifth floor, are square-headed and the seventh floor is crowned by a severely simple sheetmetal cornice.

#153  
(#147-153)

This twelve-story steel framed structure, the "Waverly Building," was erected in 1911-12 for Martha and Agnes Hall and designed by Jardine, Kent & Hill. The first two floors are of smooth stone (ashlar) construction with deep window reveals and a handsome door with small window above. The upper floors are of brick with an interesting arrangement of vertical piers contrasted with the horizontality of the windows and the brick spandrel panels below them. The building on a corner site reflects the oblique angle of the street.

#143 &amp; 145

These apartment houses on Waverly Place have a uniform facade which also extends back to include the building at No. 10 Gay Street. They were built in 1892 for J. H. Luhrs and were designed by Edward L. Angell. They are five stories high of brick above a smooth, stone (ashlar) first floor, and the entrances to Nos. 143 and 145 are embellished by Italian Renaissance pediments set on short columns which rest on high bases. At the roofline the wide classical cornice of sheetmetal is carried on horizontally placed console brackets, and below them a row of dentils forms an attractive transition to the triply divided fascia below.

#141

This brick building, with store at ground floor, was raised from two to four stories in 1860. It now includes No. 7 Gay Street, the rear portion, which was added at the same time. The store, with its cast iron structural columns, which have handsome Corinthian capitals, was already installed by 1854. The original two-story portion was a house built in 1826 for John Pollock, apparently the man of that name who was a carpenter. The windows have stone lintels with small cornices on the front and are flush at the side windows. The sash is simply divided by a single, center muntin and the sills are of stone. The modillioned cornice extends across the front and along the Gay Street side above the fourth floor. A singularly handsome fire escape with cast iron railings of Italianate design, at the center of the Gay Street front, connects two windows at each of the upper floors. These may well have been just balconies originally, to which the steel stairs and ladder were added at a later date.

#137 &amp; 139

These brick houses were built as a pair in 1829 for Thomas Cumming, a paver, who is listed in 1838 as a partner in the firm of Cumming & Pollock, contractors. John Pollock owned the adjoining building to the west, No. 141. They were originally wood frame buildings, two stories high with dormers, and were later faced with Flemish bond brickwork. Cumming lived at No. 137 and presumably rented No. 139.

As recently as 1964, the fine Federal doorway could be seen at No. 139. It had fluted Ionic columns with half columns in the corners, glass sidelights and transom, and a handsome transom bar blocked forward over the columns with convex (pulvinated) frieze. The high stoop, leading up to the front door, had all its original Federal style wrought ironwork at the right-hand railing with handsome openwork newel post. However No. 139 was recently remodeled to provide a new basement entrance and the roof cornice has been replaced by a high brick parapet which has been stuccoed. Segmental wooden arches have been applied to all the window heads creating a pattern at variance with the long sheetmetal lintels

WAVERLY PLACE North Side (Betw. Christopher St. & Sixth Ave.)

#137 & 139 with cornices that remain in place. It should be noted that handsome  
cont. Federal style lintels of the third floor remain, doubtless copied from  
those below when this story was added. Edna St. Vincent Millay resided  
here in 1917.

No. 137 retains its original stoop and wrought iron handrails.  
Over its double doors it has a Neo-Grec pediment carried on brackets  
and a cornice with paired brackets in the same style, doubtless added  
at the same time as its third story.

#135 This house (described under No. 385 Sixth Avenue) occupies the  
corner site and was built in 1877.

WAVERLY PLACE (Between Christopher & West 10th Streets)

This northerly extension of Waverly Place, where it changes direc-  
tion above Christopher Street, was previously known successively as  
Catherine Street, and then as Factory Street. This old name serves  
as a reminder that on the block above, at the north side of West Tenth  
Street, stood Samuel Whittemore's factory for manufacturing carding  
equipment for the textile industry, the only factory in The Village  
important enough to be mentioned in a guide to New York City published  
in 1828. Looking northward into this short block, we are at once struck  
by the fact that the west side has almost completely retained its low-  
lying residential character while the east side has replaced its small  
residences by large buildings of later date. The most notable feature  
of the street is the row of four identical Greek Revival town houses  
(Nos. 176-182) which remains virtually unaltered on the west side of  
the block.

WAVERLY PLACE East Side (Betw. Christopher & West 10th Sts.)

#175 This large building, St. Josephs High School, (described under  
No. 27 Christopher Street) occupies the corner site.

#177 This handsome stone-faced apartment house is five stories high.  
It was built in 1890 for William Rankin and was designed by James W.  
Cole. It has a rusticated round-arched first floor with square-headed  
doorway. The doorway has pilasters supporting a lintel with cornice.  
The windows also have cornices supported on brackets and a heavy look-  
ing sheetmetal cornice, carried on brackets, crowns the building.

#181 This five-story brick apartment house located on the corner (also  
Nos. 150-152 West Tenth Street) has stores on the Tenth Street end and  
a smooth-stuccoed first floor. It was built in 1878 for J. Ohmer and  
H. Zahn, using the plans of William José. It was remodeled in the  
Twentieth Century with Neo-Federal doorway serving the apartments. The  
roof parapet is also smooth-stuccoed and displays an attractive sun-  
burst motif beneath the low, stepped pediment on the Tenth Street end.

WAVERLY PLACE West Side (Betw. West 10th & Christopher Sts.)

#184 This corner house is only three stories high although it aligns  
with the handsome row of basement houses adjoining it to the south.  
It was built before 1828 for Abraham Clark, in the Federal period, as  
may be seen from the handsome paneled window lintels at the second  
floor. The first floor has a store with cast iron corner column. The  
bracketed roof cornice extends around the corner along the West Tenth  
Street side and is continued at the two houses to the west of it  
(Nos. 156 and 158 West Tenth Street).

#176-182 These four Greek Revival houses were built in 1839 for William B.  
Hart (Nos. 180 and 182) and for Jonathan J. Coddington (Nos. 176 and  
178). They are three stories high with brick above stone basements.  
No. 176 is the prototype building of the row with its original wrought  
iron handrails at the stoop swept down to meet cast iron newel posts.  
Handsome double anthemion castings adorn the handrails at the platform

WAVERLY PLACE West Side (Betw. West 10th & Christopher Sts.)

#176-182 cont. of the stoop. The doorway has a stone lintel with cornice and brick reveals. The door frame has wood rosettes at the top and a transom bar with modified Greek fret molding. No. 178 has been converted to provide a basement entrance in lieu of stoop and No. 180 has an especially fine original door with two long, vertical panels. All the houses are crowned by handsome dentiled Greek Revival cornices with continuous wood fascia board below.

#174 Built some time before 1828 for Samuel Boyd, this little three-story building has a store at street level and has been remodeled with parapet at the top and rough-stucco finish. As it belongs to the Federal period, it may well have been two stories high with pitched roof and dormers when built.

#172 This five-story brick apartment house with store beneath (described (#170<sup>1</sup>-172) under No. 33 Christopher Street) occupies a corner site with the long side on Waverly Place.

WEST FOURTH STREET (Between Washington Square West & Sixth Avenue)

An interesting diversity of architectural building types may be seen along the north side of this street. (The south side is outside of the Historic District.) The ends are effectively terminated by a high apartment house, on the Washington Square corner, and by a low bank building, on the west (Sixth Avenue) end. Houses alternate with small apartment houses, and a very handsome marble church may be seen toward the Washington Square end of the block.

Despite the fact that the church is only a little higher than the adjoining houses, it dominates the street in its glistening whiteness and in the wealth of its architectural detail. It is doubly remarkable as one of the very few examples of the early phase of the Romanesque Revival in New York, displaying round-arched openings throughout.

Also notable in this block is the brick church house, adjoining the church to the east. It is a French Neo-Grec house with the interesting incised linear ornament so typical of that style.

WEST FOURTH STREET North Side (Betw. Sixth Ave. & Washington Sq. West)

#151 A modern building (described under No. 340 Sixth Avenue) occupies the corner site.

#149 This wide brick house, five stories high, was already this high by 1858 and represents an enlargement or replacement in 1853-5 of a smaller house, by John A. Pell. Basically four windows wide, with muntined double-hung sash and flush stone lintels, it had tiny service windows inserted centrally in an alteration of 1910, when the interestingly pedimented brick parapet was added. The stuccoed street floor, framed by a simple cornice, has display windows and doorways topped by three-centered arches.

#147 This four-story and basement Italianate house was built in 1849-50 as a residence for Francis Mann, who was in the cotton business. The cast iron stair rails in the oblong design of that style lead up to a high stoop and a doorway of Gothic Revival design. The classical roof cornice is supported on both short and long consoles above a row of dentils, and the fascia displays a row of fleurs-de-lis.

#143 & 145 This pair of five-story, brick apartment houses, built in 1890 by Adolph Koschel, owner-architect, is transitional in style. At the first and fourth floors are Romanesque Revival round-arched doors and windows, and elsewhere rectangular windows have stone lintels and impost blocks that, at certain levels, serve as part of continuous band courses. Ornamental terra cotta panels are frequently displayed, and the classical modillioned cornice is surmounted by a handsome, low, paneled balustrade.

#141 This is the only early house on the block retaining its original style. This three-story brick house, which has a stoop with unusual

WEST FOURTH STREET North Side (Betw. Sixth Ave. & Washington Sq. West)#141  
cont.

stone wing walls, was built in 1834 in Greek Revival style. It was erected for William Cooke, a commission merchant, who made it his home for many years. It has a handsome doorway, framed by pilasters with an entablature above, also an original areaway railing using Greek floral motifs. The handsome inner doorway of the turn of the century and the building's modillioned cornice of sheetmetal are later replacements. In 1902 the adjoining Methodist Church bought this house for a parsonage, from the Washington Square Home for Friendless Girls, and then sold it in 1947 to its present owner, the Board of Sigma Phi Epsilon Fraternity, Inc.

#135-139

Washington Square Methodist Church was built in 1860 of marble in the early Romanesque Revival style. The windows and doors are all round-arched with semicircular drip moldings above them. The center door has a deep reveal and is surmounted by a small corbeled gable. Each side of the front has two stepped buttress piers surmounted by tall, paneled finials with octagonal spires crowning them. At the center, the corbeled roof gable repeats, in larger scale, the small gable of the entrance door. The large, central, arched window above the door is divided into four sections by means of three mullions rising to traceried tops surmounted by two arches, which, in turn, support a small circular rose window.

This Methodist congregation arose in 1842 when the Sullivan Street Protestant Episcopal Church, meeting in its edifice erected in 1839 on Sullivan Street (near Bleecker Street), voted to dissolve and reorganize as a Methodist Episcopal organization. The old edifice soon became too small, however, so preparations for a larger structure began in 1859 with the acquisition of this 63' x 96.2' lot on Fourth Street, between Sixth Avenue and MacDougal Street (Nos. 135-139 West Fourth Street). That same year the cornerstone was laid and during the summer of 1860 the church and grounds were completed. The church was designed and constructed by Charles Hadden, at a cost of \$75,000. With this move, the society became familiarly known as the "Fourth Street Church," and its congregation expanded its membership. In 1870, its official name, the Sullivan Street Church, was changed to the Washington Square Methodist Episcopal Church. It continued to be so called until the merger of denominations in 1939. Since the merger of 1968, it is part of The United Methodist Church. Thus, the church on Fourth Street is now the Washington Square Methodist Church.

#133

This brick church house, now used as a parish house and parsonage for the adjoining Methodist church, was designed by Charles Hadden and built in 1879, using the varicolored horizontals and lintels of the Neo-Grec style. It is a four-story building with basement, having window lintels set on stone brackets and an arched and pedimented hood over the entrance door. The incised linear ornament to be found in the door and window lintels is typical of this style. The ironwork of stoop and areaway is the original, combining wrought iron framing with cast iron rosettes. The cornice, carried on grooved brackets, has intermediate toothlike corbel forms producing a sparkle of light and shade. This lot had been purchased in 1868 by the church society for a parsonage. The building was remodeled in the Eighteen-nineties and opened in 1897 as a combined parsonage and church house, equipped with sleeping quarters, recreation facilities, dining room, library, and schoolroom. It was renovated in 1939.

#129

A sixteen-story apartment house (described under No. 37 Washington Square West) occupies this corner site.

WEST FOURTH STREET (Between Sheridan Square & Sixth Avenue)

Looking along the north side of West Fourth Street, at Sheridan Square, one sees a turn of the century warehouse and apartments interspersed by two-story houses in the Federal style. At the middle of the block one may catch a glimpse of four superb segmental-arched dormers, the most architecturally distinguished point in the block.

Past Sixth Avenue a bend in the street lends added interest. The entrance of both Jones and Barrow Streets gives this street an unusual



WEST FOURTH STREET (Between Sheridan Square & Sixth Avenue)

feeling of openness. The Federal houses at mid-block, which have such notable dormers, have simple and dignified doorways completely in harmony with the small size of the houses. It is houses such as these, reminders of the past, which one comes upon so suddenly sandwiched in between their high neighbors of later date, which create the charm The Village so abundantly possesses.

The south side of West Fourth Street is outside the Historic District, except at Barrow Street and Sheridan Square.

Asylum Street was the name of this part of the street, opened from Sixth Avenue to Christopher Street in about 1831, shortly before the Federal houses were built. It was changed to Fourth Street in 1834.

WEST FOURTH STREET South Side (At Barrow Street & Sheridan Square)

#186-192 This is the north front of a loft building on the corner, the chief length of which is on Barrow Street (described under No. 1 Barrow Street).

#194-198 This apartment house is described under No. 3 Sheridan Square.

#204 Using the old West Fourth Street address, this bank building fronts on Sheridan Square (described under Nos. 7-9 Sheridan Square).

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)

(#2 This wedge-shaped town house has its long side facing Sheridan Square (described under No. 2 Sheridan Square).

#187-191 This nine-story factory and warehouse, built in 1902-03, runs through to Washington Place and is also known as No. 1 Sheridan Square (described under No. 1 Sheridan Square).

#185 At the westernmost end of an attractive row of town houses nestles this tiny two-story brick house with a front facade of only one and one-half stories. Built between 1897 and 1899 as a private stable at the rear of the Federal house, No. 128 Washington Place, it has been twice remodeled. In 1919 it was altered from a garage into a studio by Fred H. Fairweather, architect, for Mrs. G. F. Rudolph, lessee of No. 128 Washington Place. And in 1937 the roof was raised to make it a two-story house. Today it is a Twentieth Century version of a Federal house, with its low attic windows now covered by ornate cast iron grilles beneath an attractive slate roof. More orthodox is the solid paneled door with semicircular, radial, glass fanlight, which may well have been moved from an older house and been fitted by a local carpenter with a wide wood frame. It is surmounted by a fine Federal style arch of brick. On either side of the doorway there is a small double-hung window six panes over nine, capped by a splayed lintel of brick.

#183 Built in 1917 for Albert B. Maclay by Ferdinand Savignano, architect, this brick building of two full stories is sympathetic in style with its low neighbor to the west. Its double entrance door with panels is surmounted by a dentiled transom bar and a shallow radial fanlight above which is a three-centered arch of brick with keystone and impost blocks. On either side of the doorway is a wood casement window, and at the second story casement windows are also to be found. A cornice extends across the building and is surmounted by a low brick parapet.

#181 The original one-story part of this three-story brick house was built in 1852 for Stephen Philbin as a stable at the rear of his residence, No. 124 Washington Place. Its alteration to a three-story dwelling was made in 1872 by William W. Owens, builder. All the windows have muntined sash, and lintels with small cornices similar to that which crowns the doorway. The double doors, a much later addition, have long glass panels and are surmounted by a rectangular glass transom with radial fanlight grille without. The roof cornice surmounts a handsome leaf and tongue molding. Its deep fascia board and low brick parapet combine elements used by its two neighbors thus adding a general sense of harmony.

#175-179 The handsome late Federal style dormers on two of these houses



WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)#175-179  
cont.

render this group architecturally distinguished. Two butchers, William Hanshe and his senior partner Hugh Goble, razed their slaughterhouse which stood on these lots and in 1833 erected two brick houses, at Nos. 177 and 175, which became their homes respectively. The next year Goble built the third brick house at the other end, No. 179. Originally all were two and one-half stories high and in Flemish bond, but No. 175 now has a full third story in running bond brickwork, using the short fascia board with a modillioned cornice of somewhat later date. At all three houses the first floor windows have been cut down to floor level, but the upper windows retain their six over six muntined sash.

Up a short stoop, each doorway has a solid six-paneled door framed by paneled pilasters with transom bar, above which a four-paned transom is crowned by a stone lintel. The original stone cornice on the lintel may be seen at No. 179. These doorways have a simple, dignified effect completely in harmony with the size of the houses. Nos. 177 and 179 have the pairs of beautiful Federal dormers which render this group so outstanding. Beneath them are cornices with the typical short fascia boards, enhanced, at No. 177, with a dentiled molding.

#171-173

Very similar to its larger neighbor to the east, this six-story apartment house was designed by Sass & Smallheiser in 1902-03, for Robert Friedman. It also has stores at street level. The top floor has squareheaded windows with large lintels and horizontal band courses between them. The roof cornice is broken slightly forward at the center to follow the central bay below which projects slightly. The cornice has a bold overhang and is carried on brackets.

#165-169

Presenting a sixty-three foot front to the street, this large brick apartment house rises to a height of six stories. It was also built for Robert Friedman in 1904-05, and was designed by Bernstein & Bernstein. The street floor is devoted to stores, with entries between them serving the upper floors. The second floor alternates narrow bands of stonework with brick and has segmental-arched windows. Above, stone window frames, lintels and panels provide the ornamentation. The top floor windows are round-arched and crowned by a bracketed cornice.

#161 &amp; 163

No. 161 is a four-story brick house with basement, basically unchanged. At No. 163 a brick facade added in 1926 obscures the other half of a school building which was originally erected on these two lots in 1847. Both houses are of almost the same height, ending in stepped parapets, with a central pedimented section at No. 163. These two houses also blend as their windows at the second and third floors are at the same level. However, No. 163 has a one and one-half story plate glass store window, an entrance at sidewalk level under a dentiled hood supported on brackets, and some paired windows on the upper floors. No. 161, by contrast, has preserved its Nineteenth Century fenestration on the upper floors and has a high, narrow stoop, while its store in the basement has a plate glass window. The central second story window, at No. 161, gives us an idea of the original appearance of this building, as its stone lintel has the miniature stone cornice so typical of the Greek Revival period. The modillioned cornice, shown on the 1926 alteration plan, is probably the original of 1847, moved up when the fourth story was added.

Parts of the original construction date back to 1847, when a three-story brick school, forty by forty-five feet, was erected by the Collegiate Reformed Dutch Church. It served as a school through 1861, but was sold by the church some fifteen months later to John H. Tallman, a mason and builder. The alteration of 1863, into two buildings, with the addition of a fourth floor and other improvements, are indicated by Tallman's two mortgages that year, the first of which mentions a partition being erected through the middle of the building. In the second mortgage, the value of the improvement has almost tripled.

No. 161 shows interesting evidence, on the exterior, of the 1863 bisection of the school building, in the half-windows at the left side of its upper stories and in the location of the front doorway at the line of the party wall separating it from No. 163. Furthermore, the

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)

#161 & 163  
cont. stoop and doorway of No. 161 are very narrow, the steps are the bisected steps of the original stoop, and the bottom step is widened only at the right side to receive the simple wrought iron handrail which, on that side, veers outward, ending in a delightful scroll. This is one half of the original staircase.

It now appears that the forty-foot Dutch school of 1847-61 was five windows wide. It had a broad front doorway, located on center, with transom above and a wide stoop with handrails. Both boys and girls attended the school, when the address was No. 183 Fourth Street. Although most of the children lived in this part of Greenwich Village, some came from as far as New Jersey and Nyack, New York. Its successor, the present Collegiate School for boys, recently celebrated its three hundred and twenty-fifth anniversary. With this history behind it the roots of these twin houses may be said to go back to the New Amsterdam of 1638.

#159 On this corner, O'Henry's Steak House (with entrance at 345 Sixth Avenue) is now a four-story brick building with a two-story brick extension extending 86 feet along the street. It is attractively surrounded at the curb by gas street lamps, formerly used on Worth Street. The main building has an attractive dentiled cornice which is echoed interestingly over the low rear extension, but in somewhat later style with brackets and paneled fascia. Paneled Federal lintels grace all the windows on the upper floors of the Avenue front and two second floor windows on the street side. At the ground floor are three Art Nouveau stained glass windows, while the low extension boasts an unusually broad, multipaned window, a latter-day addition.

The house was built in 1825 for Alfred S. Pell and may originally have been two and one-half stories high with gable facing West Fourth Street. In any event, it was four stories high by 1858 (our earliest record of height), and the entire four stories are of Flemish bond, which is typical of the Federal period. The present extension was built in 1886. Alfred S. Pell, whose home was on Fourth Street near Washington Square, was a large speculator in Greenwich Village lots. He overextended himself, and there was a forced sale of this property after his death in 1832. This corner house with a smaller extension was owned and occupied by the Greenwich Savings Bank between the years 1847 and 1854.

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

This is a street of startling contrasts. At the sidewalk level, it is the mecca of tourists coming to The Village, a center of its night life, and forms a part of the commercial area that once spread eastward from the old Jefferson Market. Consequently, it is full of small shops and restaurants, many of which are located in taxpayers along the south side of the street near Sixth Avenue.

By contrast, if one glances upward above the level of the shops, one can recognize town houses that are reminders of a bygone era. This is especially true of the north side. Here several Greek Revival doorways, crowded between the shops, serve to indicate the original residential character and architectural style.

Conforming to the generally uniform four and five-story height on this street are some early apartment houses near Sixth Avenue. Breaking this height visually are the many taxpayers, a hotel, and a very high apartment house at Fifth Avenue, on the south side.

Worthy of special note is the elegant house on the north side at the Fifth Avenue corner. It is one of the few Gothic Revival buildings in The Village, a reminder, in its stately proportions, of the town houses which once lined Fifth Avenue.

Among the few attractive shop fronts remaining from an earlier period is one at the east corner of MacDougal Street. Here the cast iron columns and cornice have been picked out in lively colors, and the effect is both gay and attractive.

By and large, the street has heterogenous rows of shops, some of which are only one-story high while at other points, two shops rise one above the other. Perhaps the fact that shops fronts of all periods and varying styles have been applied over the fronts of the houses without

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

any controlling design or height accounts for the ragged appearance of the street today. Very few structures have been erected as completely new buildings, except the low taxpayers which give it a toothless appearance.

Historically speaking, The Fifth Avenue Association has succeeded to a large degree in controlling the Avenue. Designation of the Historic District will make possible in future the application of regulatory design controls to a shopping street such as this, where commercial properties vie with one another in their clamor for variety and attention.

Three centuries ago, history had been made at what is now the southwest corner of West Eighth and MacDougal Streets. Here in 1633, Director General Van Twiller had built his country home on his farm (bouwery) on the Indian road to Sapokanican (Greenwich Village).

West Eighth Street, when largely residential, was known as Clinton Place and was named for DeWitt Clinton in 1842, receiving its present name in 1898.

WEST EIGHTH STREET South Side (Betw. Fifth Ave. & MacDougal St.)

On entering West Eighth Street from Fifth Avenue, one receives an impression of dwindling architecture. The high rise apartment house at the corner is not echoed by anything over five stories as far as the eye can see, but the transition is graduated by the emphasis on length in the dignified facade of the adjoining buildings as remodeled for the Whitney Museum. This entire blockfront was developed in 1838 and 1839.

#2-6

This tall building on the corner is the side of the high rise apartment house covering the Fifth Avenue block (described under No. 2 Fifth Avenue).

#8  
(#8-12)

The 75-foot long building of the New York Studio School of Drawing, Painting and Sculpture is well known as the former home of the Whitney Museum of American Art. It was built in 1838 as three dwellings, two for individuals and the third as a business investment of a kitchenware firm of tinsmiths, Sumner & Naylor, whose business on Broad Street developed into that of "metal roofers and galvanized rust-proof iron." This house (No. 12) was rented by them to Ethelbert R. Billings, an agent, as his residence when it was known both as 54 Eighth Street and as 78 Clinton Place. To this day, this house does not fully conform in fenestration with the other two.

These three houses were altered in 1931 by Auguste L. Noel into a private residence and private art galleries for Mrs. Gertrude Vanderbilt Whitney. Five years later Mrs. Whitney had him make a further alteration transforming it into public galleries, when it became the Whitney Museum of American Art. The building's chief individuality is derived from Mr. Noel's overall treatment of the entrance level and basement. Its Neo-Classic doorway and paired windows, on either side, are combined as three framed units one and a half stories high, unified and surmounted by a horizontal fluted band course extending the width of the building. The doorway, leading to entrance steps within the building, takes in both floor levels and is given added prominence by the inscription and stylized eagle above it, carrying its lines upward to the band course at second floor level. Surmounting the fourth story is a simple dignified cornice.

#14

The American Youth Hostels' New York Council Building is a four-story Italianate brick town house with rusticated basement, built in 1853-54. Its handsome, tall doorway leads to entrance steps within the building and is surmounted by a cornice supported on beautifully carved console brackets. The entrance door has a blind transom attractively carved with a fan design. Two windows of the main floor echo the doorway in having cornices as lintels supported by brackets. A full floor has been added, with a studio skylight rising steeply just at cornice line; as a result, it is more prominent than the similar but more recessed studios of its neighbors on either side. This house was built for the residence of Alexander Robertson Walsh, a hardware man, who moved in from his previous home next door (No. 16). His nephew was the famous novelist, Henry James.

WEST EIGHTH STREET South Side (Betw. Fifth Ave. & MacDougal St.)

#16-22

A taxpayer consisting of a row of five stores with overhanging roof was built in 1967 for the Chisholm Realty Corp. It was designed by Brown, Guenther, Battaglia & Galvin, architects. The architecture of these stores is intended to remind us of Federal and Greek Revival antecedents, while the roof, with leaded dormers, paradoxically suggests an Elizabethan English origin. Here is a case where a more restrained treatment, adhering to one style of architecture, could have produced, at no extra cost, a fine building appropriate for Greenwich Village.

On this site, and recently torn down, were four houses, then four stories high, built in 1838 for a hardware man, Henry H. Elliott. At demolition, Nos. 16 and 18 still had their very handsome Greek Revival doorways with fluted Doric columns supporting entablatures, surmounted at No. 18 by a shallow pedimented cornice. The roof cornice of No. 16 with modillions and simple fascia board, and the small-scale attic windows beneath it, were original. Randolph Bourne, literary critic and political philosopher, lived at No. 18 at the time of his death in December, 1918.

#24

This four-story brick house retains its Greek Revival roof cornice with fascia board typically shorter than the width of the building. It now has triple steel sash with skylight-type panels at their centers. These have been set with sills higher than the original single windows to the left, which have had their double-hung sash replaced by casements. The house was built in 1838 for Henry Packard. In the middle of the Nineteenth Century, Charles Anderson Dana made his home here. Though best known as Editor of the Sun, while living at No. 24 he was Managing Editor of Greeley's Tribune and Special Commissioner with the U.S. Department of War with Civil War duties.

#26

The most notable feature of this three and one-half story brick house is its steeply pitched attic roof, with two dormers crowned by gable roofs. They flank a glass skylight placed just above the cornice. Beneath it, a new studio window has been introduced at the center of the third story. This modification was done in such manner that the cornice remains intact, with only its fascia board cut out to receive the top of the skylight. Stores now occupy the first floor and basement levels. This house and its two neighbors to the west (Nos. 28-30) were built in 1838 as an investment by Joseph W. Alsop, Jr., a merchant, whose home was further down the street. Alsop belonged to a prominent mercantile family and was senior partner of the firm Alsop & Chauncey. In the World War II era, the Spanish painter, Luis Quintanilla, made his home here.

#28

This three-story brick house blends with its neighbor both in height and in retention of its Greek Revival cornice. Like the house to the east, it has a central third floor studio window and a modernized first floor store. Both of these houses have free spaces above their store windows and have introduced a continuous band course above, at the second story window sill level, giving them a unified effect.

#30

The "Paperback Booksmith" (Eighth Street Bookshop) has an attractive cast iron storefront which, with its detail picked out in bright colors, has an air of frivolous gaiety. The cornice above the bookshop is supported by a continuous row of closely spaced, narrow brackets. The store windows have four square columns with fluted fronts facing the street and a fifth round column at the MacDougal Street corner. All of these elements are painted in gay colors. On its two upper floors this house, built in 1838, retains its muntined windows and simple lintels. On the MacDougal Street side, in a small two-story extension, is the handsome entrance to the building with tall, paneled double doors of solid wood. This low wing has a cornice in character with that of the higher portion. The storefront alteration, this extension (now No. 180 MacDougal Street), and a one-story shop (No. 178) were all designed by Emile Greuvé, architect, of 115 Waverly Place, and built in 1885 for Diedrich H. Muller.

WEST EIGHTH STREET South Side (Betw. MacDougal St. & Sixth Ave.)#38 & 42  
(#36-42)

These one-story taxpayers, at the MacDougal Street end of the block, were built in 1937 for Muriel Hoffman, and were designed by Leon & Lionel Levy. Each building is occupied by several small stores. They are surmounted by unadorned parapets, that of No. 38 being faced with simulated tile and that of No. 42 with stucco.

They replace a pair of handsome Greek Revival houses which once faced on MacDougal Street (Nos. 179 & 181), built in 1846 with fluted columns at the doorways, which housed Gonfarone's Restaurant in the Eighteen-seventies. Also on this site, in 1851, were some small stables run by Thomas Norris, but fronting on Eighth Street.

Over three centuries ago, in 1633, Wouter Van Twiller, Director General of the Province of New Netherland, built his country home on this site on his farm by the old Indian Road. It was still standing as late as 1795.

#44  
(#44-46)

This taxpayer was built in 1956. While its parapet echoes that of No. 38 in height, the entire facade is of white clapboard and is vaguely reminiscent of the Colonial period. The large window to the right of the doorway is recessed and is enhanced by planter boxes set behind a steel railing with a sea-wave motif calling attention to the fact that this is a sea food restaurant.

On half of this double lot, in 1851, lived a grocer and a coachman, while the other half was occupied by stables lit by skylights and run by Frederick Row.

#48-50

This pair of five-story, brownstone flat houses (the early name for apartment houses) has cornices in the Queen Anne style, a new fashion when it was built in 1876. These cornices, with broken pediment, dentiled and swagged, are supported by very ornate console brackets. This theme is echoed by the window lintels, which are paneled and also have cornices carried on small brackets.

This double lot was completely filled in 1851 to beyond the middle of the block with an immense building, most of which was a stable lit by skylights, but its street front formed a shallow dwelling. The stables were run by Martin Philbin, who lived in the shallow house, as did a blacksmith, a man in the liquor trade and two laborers.

#52 &amp; 54

The well-known Eighth Street Playhouse (cinema) and Village Barn occupy this three-story masonry building, whose simple parapet continues the prevailing theme at the ends of the block. In sympathy with this parapet is the almost continuous row of unadorned windows at the third floor. This building was originally designed for the West Side Arcade, Inc., in 1927, by Ferdinand Savignano. The artist, Hans Hoffman, moved there in 1938.

On this double lot in 1851 stood a pair of buildings with stores. One was occupied for home and business by J. McCready, grocer, together with a clerk and three carpenters; the other by Ambrose Dean and Patrick Tracy of Dean & Tracy, Paints. Between their stores a passageway led back to Clinton Court in the interior of the block. Around this court was a group of very small houses in good condition, in which lived some families who served the community as waiter, whitewasher, washer-woman, laborer, coachman, porter and cook; there were likewise two mariners residing there.

#56

This one-story taxpayer bookstore has a multi-colored glass front, laid in vertical strips to the top of the parapet. Superimposed on each color strip is a white circular block carrying one letter of the store's name. This taxpayer was designed in 1934 for Henry S. Harper by Julius Eckmann.

On this site in 1851 stood a stable run by G. R. Weir and also T. V. Seaman, coachmaker.

#58 &amp; 60

A handsome but simple stone cornice, of the late Greek Revival

WEST EIGHTH STREET South Side (Betw. MacDougal St. & Sixth Ave.)#58 & 60  
cont.

style, with large modillions and returned at each end, crowns this double apartment house. It is of brick, five stories high, and has numerous stores at street level. This wide building was erected before 1854, when it already had shops and also a pair of shallow buildings in the rear, reached by a wide central passageway. Nowadays, this passage is filled by a long narrow store, but a garden attractively brings together the four units.

In 1851 these premises were occupied by a blacksmith and by Jarvis and William Johnson, of J. & W. Johnson, builders.

#62

This one-story taxpayer, extending to Sixth Avenue (Nos. 396-398, also described there), was built in 1935, by Ralph Pomerance, architect, and was altered in 1950. It contains several stores with varying fronts of colored glass.

On this site in 1854 were a shallow, first-class building and an old corner store. Here were a barber, an "exchange" man (money changer), a bottler, and a tea merchant; in addition, the corner was a liquor store, with entrance on Sixth Avenue.

WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

The emphasis in this street is on modest apartment living. The low height of the buildings, except at one corner, gives the block a warm, human scale. Silhouette lines of cornices against the sky display considerable variety, and heights vary surprisingly within the range of six stories.

Among these apartments, one, on the north side near Greenwich Avenue, displays a wealth of very unusual and animated carved stone ornament at the first floor level, as well as a handsome portico.

On the south side interest also centers near the avenue. Here, a three-story firehouse shows a masterly variety in design and in the treatment of a variety of materials in both Romanesque and classical styles.

A dainty little Italianate house contrasts with the masculine strength of the adjoining firehouse. It is embellished with round-arched cast iron railings, which impart a richly intricate gracefulness to the balcony that runs under the second floor windows.

This street offers interesting diversity of ironwork. Further down on this side, unusual railings of medieval design guard an apartment house basement. On the north side, two separated town houses display handsome Federal hand railings with Greek castings inserted at the platforms. They serve as a reminder that originally a row of eleven houses was developed along this block front.

In strident contrast to the warm, human scale of the block, a mid-Twentieth Century apartment house of white brick rises fifteen stories, on the north corner at Greenwich Avenue. Its horizontals and diagonals emphasize its bulk, and it defies the quality of The Village. A regulatory body with architectural controls will serve to prevent such structures from rising on future assemblages of property, thus ensuring that their design will be compatible with their surroundings. A design review board, acting on a different scale, would have avoided the redesign, in a pseudo-Federal version, of the entrance floor of an apartment house, on the south side near Waverly Place. It is an inharmonious contrast with the upper floors and with the block as a whole.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815 through the large farm of Richard Amos, which extended westward from near Bleecker Street almost to the Hudson River. Eastward from Bleecker Street, a principal property owner was Samuel Whittemore, who was largely instrumental in developing this part of The Village.

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

#126

This house on a corner site (described under No. 21 Greenwich Avenue) abuts No. 130 West Tenth Street at the rear.

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

- #128 This small structure occupies the rear of the lot of No. 21 Greenwich Avenue. It is an animal clinic, and is stuccoed with blue mosaic tile for adornment. Despite its small size it serves a useful purpose in The Village.
- #130 This remarkable little house, built in 1862 for George Starr, a butcher, is - if we may judge by the ironwork and cornice - a late example of the Italianate style. The handsome outer doorway with pilasters could almost belong to the Greek Revival period but the paneled double doors and the round-arched cast iron railings at the stoop and areaway, and repeated at the second floor balcony, all reflect the later influence. The cornice is carried on three vertically placed console brackets of foliate design.
- #132 This narrow firehouse (Engine Co. No. 18) was built for the City in 1891 and was designed by N. LeBrun & Sons, similar to many others designed by this firm throughout the City. It is transitional from Romanesque Revival to Classical and employs handsome face and molded brickwork with terra cotta ornament. The round-arched windows of the third floor, the treatment of the iron framework at the first floor and molded (checkerboard) brick quoins and window arches all derive from the Romanesque, while the deep cornice and rich terra cotta fascia and bosses below it express the advent of the new classicism.
- #134-136 This interesting brick stable (now a garage) was built in 1874 for Acker, Merrill & Condit and was designed by Charles Wright. It is four stories high, surmounted by a heavy cornice supported on console brackets with panels in between. At the center this cornice is surmounted by a low pediment. The stone window lintels are massive and have dropped ends and the sills rest on stone brackets. At the left side of the third floor a wide lintel with sill below indicates a former hay loft door now bricked-up with window in it. The first floor appears to have been remodeled at about the turn of the century.
- #138 & 140 These two five-story brick apartment houses are identical in design and display, a wealth of detail in stone and terra cotta. They were built in 1887 for Adam Happel and were designed by Berger & Baylies. They belong to that period which was transitional from the incised linear type ornament of the French Neo-Grec to the terra cotta of the English Queen Anne style. The two central top floor windows have relieving arches above them surmounted by boldly bracketed cornices with raised centers. No. 138 was originally designed to accommodate two shops at street level, and has a low stoop which still displays its handsome curvilinear ironwork.
- #142 Also built in 1887, this four-story apartment house was designed for L. J. Callanan by Thom & Willson. It is a very simple front of Neo-Grec design with bracketed roof cornice and has a restaurant at the first floor. The front doorway at the right with its paneled pilasters and incised brackets carrying the corniced stone lintel is pure Neo-Grec.
- #144 & 146 These two apartment houses were built in 1887 for John Hoch and designed by William Grand. Today they appear quite dissimilar above their brownstone first floors as No. 146 has had its cornice removed and a brick parapet with stone coping built to replace it. Attractive terra cotta spandrel panels with griffons may be seen between all the windows of No. 146 and between the fourth and fifth floors on the right side of No. 144. The lintels carried on corbel blocks remain at No. 144.
- No. 144 has its original cast iron newel posts and most unusual and handsome areaway railings of medieval design.
- #148 Similar to its neighbors to the east in having a stone first floor with brick above, this apartment house was remodeled some time in the early part of the Twentieth Century, removing the cornice and re-designing the first floor in the designer's version of Federal architecture. The windows of the upper floors retain their simple but handsome corniced lintels set on stone brackets. It was built



WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)#148  
cont.

in 1885 for Charles Guntzer, using plans of William Graul.

#150 &amp; 152

Built in 1878 for J. Ohmeis and H. Zahn, these two five-story brick apartment houses were originally designed by William José. They occupy the corner site and in 1937 they were altered to their present appearance with simple brick parapet, and a uniform row of stores below with large plate glass show windows. All ornament and window-frames have been removed and both buildings have been smooth-stuccoed. The upper sash of the windows have muntins to replace the original plate glass.

WEST TENTH STREET (Between Waverly Place & Seventh Avenue South)

This is a street of multiple uses and varying appearance, with brick and stucco as harmonizing factors. The maximum height of five stories is at mid-block on the north side. Surprising unity is achieved on the south side by a similar cornice line over the three-story houses and over the large two-story garage, which occupies about half of the block. This short block is dominated by this unusual and handsome garage. It expresses, in the Romanesque Revival tradition, a skillful contrast between bold stonework and brick piers. On the north corner of Waverly Place, paired windows centrally placed in a virtually blank facade are mute reminders that this was originally the gable end of a long row of two and one-half story Federal houses.

The process of attrition on the north side has been severe, aggravated by the ruthless cutting through of Seventh Avenue South on the diagonal, leaving tiny irregular plots in private hands. A public regulatory body with architectural controls would have reviewed the problem, in an endeavor to improve the layout of the plots for satisfactory construction or to make them socially useful.

Samuel Whittemore owned and initially developed the block on the north side of this street, then extending from Waverly Place to West Fourth Street. His factory, which made carding equipment for the textile industry, was the leading manufacturing establishment of The Village in 1828 and was located largely on the site of Seventh Avenue South. His splendid home was at No. 45 Grove Street, not far away.

WEST TENTH STREET South Side (Betw. Waverly Pl. & Seventh Ave. So.)

#154

Along West Tenth Street extends the side of a three-story corner building (described under No. 184 Waverly Place). It backs on No. 156, a building of the same height.

#156 &amp; 158

This pair of three-story Italianate town houses shares a common stoop. It has a stone basement with brick above. Both houses were designed by James P. Ringgold in 1855. The doorways have a common lintel and brick reveals. The windows have stone lintels with small cornices and the sash is divided down the center by a broad, grooved muntin, simulating casements. The first floor windows with transoms have French doors and ornamental cast iron railings. Both houses have retained their handsome original cast iron railings at the stoop, terminated by newel posts with finials. The cornices have uniformly spaced brackets and are similar to those of No. 184 Waverly Place, adjoining them to the east.

#160-168

This very handsome garage was used by John Wanamaker primarily for his trucks. Built as a stable for Henry Hilton in 1891-92, it reflects the tradition of the Romanesque Revival. It was designed by E. D. Harris and originally had an extension through to Christopher Street which was removed to make way for the large apartment house which now occupies that site (No. 45 Christopher). It was altered for garage use in 1914. The fine use of masonry materials is well expressed in this building where rock-faced stonework is skillfully contrasted with the brickwork. This building is two stories high and has forward projecting end bays simulating low towers. The lower portion between these ends is crowned by a rectilinear wrought iron railing. Certain refinements may be seen in the curved corners where the wall breaks forward, and



WEST TENTH STREET South Side (Betw. Waverly Pl. & Seventh Ave. So.)

#160-168  
cont.

at the ends, and in the use of stone band courses. It housed the Wanamaker fleet of electric delivery cars which were once such a conspicuous feature on our streets.

#170

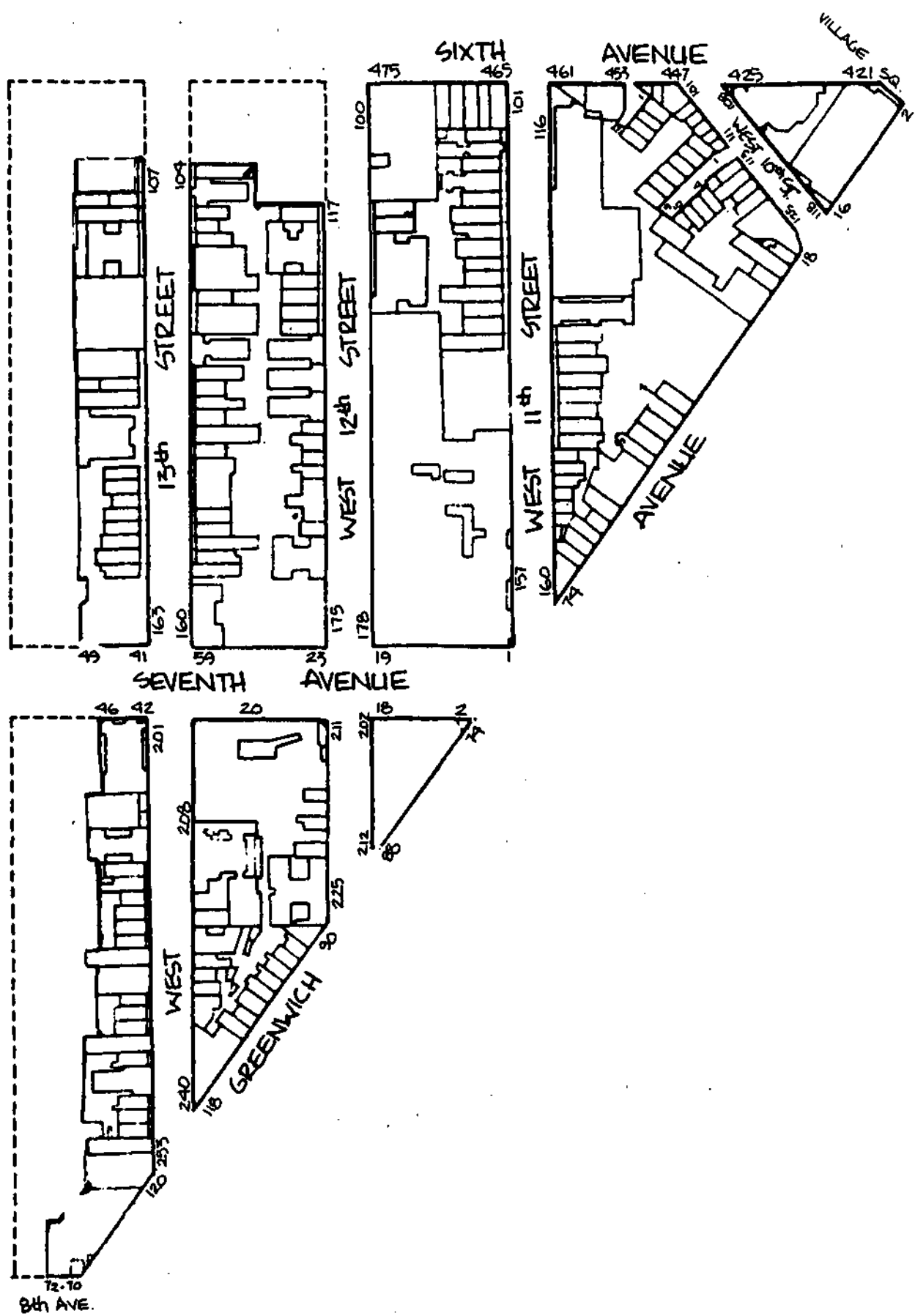
Immediately adjoining the garage to the west is this one-story corner building (described under Nos. 115-125, Seventh Avenue South) which has its long front on Seventh Avenue South.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 5



**AREA 5**

EIGHTH AVENUE East Side (Betw. Greenwich Ave. & West 14th St.)

#70-72

Located on the edge of an open lot, this diminutive White Tower diner has an air of impermanence. The fact that it is a glaring white tends even further to disassociate it from the brick buildings which surround it. This is a case where architecture has become an advertising symbol, one which detracts from the character of the Historic District. Operators of chain stores and restaurants will be urged to recognize that a special treatment, involving compatible materials and good architectural design, will be most suitable for Historic Districts where architectural controls will be used to maintain the character of the area.

GREENWICH AVENUE (Between Village Square and West 10th Street)

Dramatic contrast is offered by the towering building which fills the block front on the east side of the Avenue. This orange brick Women's House of Detention stresses the vertical in its design. Strongly influenced by French designs of the Nineteen-twenties, much decorative detail was lavished on this costly structure.

Directly opposite, the first two blocks on the west side of Greenwich Avenue are filled with neighborhood stores at street level. On the block facing the Square they occupy low, one-story taxpayers. By contrast, the second block has, in addition, a residential character due to the apartment houses, one of which towers up sixteen stories high.

The strategic location at the busy Village Square has not been taken advantage of. Its Greenwich Avenue side, instead of being filled with a hodge-podge of tiny stores almost hidden by a disarray of signs, should have been designed to extend the feeling of human warmth and of the openness of the Square. An arcade or a curving row of stores around a fountain are possibly feasible ideas. The present ugliness and lack of design would have been avoided by the participation of a design review board.

GREENWICH AVENUE East Side (Betw. Village Sq. & West 10th St.)

#2-16

The Women's House of Detention was built in 1929 with accommodation for 429 prisoners. It is fourteen stories high and is located at No. 10 Greenwich Avenue, adjoining the Jefferson Market Courthouse to the south. It replaces both the prison and the market building which once formed a part of the Courthouse group. It was designed by Benjamin W. Leistan of Sloan & Robertson, Associates, won in competition. Sloan & Robertson were also the architects of the Graybar Building on Lexington Avenue. Built of yellow brick trimmed with stone it represents the new verticality and detail of the Nineteen-thirties, influenced by the French Arts Décoratifs style. As its name implies, it was designed as a house of detention intended to furnish temporary single-cell prison quarters for those awaiting trial. This plan has, over the years, been violated by overcrowding and long detention periods when it was not always found feasible to move prisoners to permanent quarters elsewhere.

GREENWICH AVENUE (Between West 10th Street & Eighth Avenue)

Greenwich Avenue is one of the more attractive shopping streets in The Village. Here the houses and apartment buildings have stores at street level, with the upper portions of most of the houses remaining intact or altered only by the addition of one story.

The east side is particularly fortunate in that alterations have been kept to a minimum, especially between Twelfth and Thirteenth Streets. These low houses with their stores provide a restful and a most inviting shopping area.

The west side has more apartment houses with stores, including a large new one at Tenth Street. Many have been remodeled from existing houses with a fair degree of architectural competence. They are generally about one story higher than the low houses across the Avenue.

The east side of this lower block was the scene of a disastrous

GREENWICH AVENUE (Between West 10th Street & Eighth Avenue)

false alarm in 1851. At the site of the present school playground of Public School No. 41 stood Ward School No. 26. A false cry of "fire" caused a stampede of young children into the corridors. They cascaded down the stairs with others pressing close behind, only to pile up against the in-opening doors. The stair rails broke under the pressure, spilling the children onto the floor below; forty-five were reportedly killed and sixty injured. This disaster led to the passage of a law in 1852 requiring that the doors of public buildings open outward.

The present open quality of Greenwich Avenue is enhanced, at both ends, by the commercial hub of Village Square and the parklike Jackson Square.

GREENWICH AVENUE East Side (Betw. West 10th & West 11th Sts.)

- #18-20 This one-story taxpayer of 1954 (No. 125 West Tenth Street) takes the place of Cushman's Bakery, a three-story brick building of 1890. A low-lying structure, it provided an excellent contrast to the old jail building of the Jefferson Market Court which towered above it. William Zorach, the sculptor, once lived at No. 123 West Tenth Street, razed to make way for the present taxpayer. This building has plate glass store windows above a low brick base with a brick parapet above, crowned by a simple horizontal coping.
- #22 This building was erected in 1839 for the heirs of Samuel G. Milligan, but was completely remodeled after the turn of the century for business purposes. It is three stories high with a store at street level. Above, it has two triple windows with large central portions of plate glass flanked by high narrow sidelights. The front is smooth-stuccoed and painted and has a parapet with coping with a high, flat central portion flanked by down-swept scrolls with small horizontal shoulders at the ends.
- #24 & 26 Like a series of almost identical steps, buildings Nos. 26 through 30 climb from a low at No. 26 (four stories) to a high at No. 30. Both Nos. 24 and 26 were erected in 1835-36 by John C. Tucker, a mason, who lived at No. 26. Both houses were originally only two and one-half stories high. No. 24 retains its brick front, while its neighbor has been stuccoed over. The original windows had muntined sash at both houses, replaced at No. 24 by plate glass. The cornice at No. 24 appears to be an addition of the Eighteen-eighties, added when the building was raised in height to four stories, while the roof parapet at No. 26 dates from the Twentieth Century.
- #28 & 30 This five-story structure, a rear building on the same lot, and the neighboring apartment house, No. 30, were all erected as factory buildings for Park & Tilford in 1876, when they were designed by Stephen D. Hatch. Both Nos. 28 and 30 were later remodeled as apartment houses, provided with fire escapes, and the fronts were smooth-stuccoed. No. 28 has a particularly dignified store at first floor level. It consists of an iron beam resting on cast iron columns, providing three bays, one at center and two smaller ones at the sides. The store entrance is at the center of the building, with a door, leading to the upper floors, at the left. Above each column a rosette on the beam signals its location.
- No. 30, which is very similar to No. 28 above the first floor, is now six stories high with a simple parapet at the top. Square-headed windows have double-hung sash. A simple entrance doorway, with lanterns at each side and a recessed ornamental panel above it, provides access to the upper floors. A small store is located to the left of the doorway.
- #32-42 This site, formerly occupied by old P.S. No. 41, is now the playground for new Public School No. 41, which backs against it, facing on West Eleventh Street.
- #44 & 46 These two identical brick buildings were erected in 1854 by Thomas Davey, a builder of No. 30 Greenwich Avenue. They retain a somber dignity, although the first two floors have been remodeled for commercial purposes. The bracketed cornice is the original.

GREENWICH AVENUE East Side (Betw. West 10th & West 11th Sts.)

- #48-52 Of the three apartment houses built in 1872 for Jacob Schmitt by William José, No. 52 is the only one to retain its original aspect, Nos. 48 and 50 having been modernized with new brick facades. No. 52 now has square-headed windows crowned by lintels with segmental-arched cornices. Its bracketed roof cornice is the original, while Nos. 48 and 50 have replaced it by brick parapets raised at the center and crowned with a simple stone coping. Fire escapes appear at the fronts of all these five-story multiple dwellings.
- #54-58 These three buildings, altered to accommodate a restaurant at street level, share a new common cornice, with a striking undulating profile. They were all built in 1861 for George P. Rogers. No. 58 displays the segmental-arched window lintels with heavy cornices of this period. The other two houses apparently have different floor levels and square-headed sash with single vertical muntins. As they are all four stories high, it is interesting to note that No. 58 is much lower than Nos. 54 and 56.
- #60 The present appearance of this three-story brick house dates basically from the third quarter of the Nineteenth Century. At that time a smaller house was extended over a former passageway at the right side of the lot. This resulted in a new facade in order to maintain a symmetrical three-window arrangement. The building is crowned by a bracketed Italianate roof cornice, while the store was later embellished with a Neo-Grec cornice. The original house was erected for Jonathan J. Coddington, Postmaster of New York City in 1839.
- #62-68 This row of small three-story brick houses was erected in 1840-41 for the well known firm of merchants, consisting of James Boorman and John Johnston, whose residences were on Washington Square North. These simple buildings still display some Greek Revival features, with later Italianate modifications. They are characterized by a pleasing uniformity in window alignment and roofline, broken only at No. 62, where a higher roof cornice breaks the silhouette. All the houses now have stores at street level.
- Of the four, No. 66 is the most attractive. It retains its muntined, double-hung window sash, shutters, and simple roof cornice. The little corbeled "feet" under the windowsills are additions of a slightly later date which also appear at the other houses.
- At Nos. 62 and 64 the window sash has been replaced, and the roof cornice of No. 62 is characteristic of the later Nineteenth Century, as are the protective sheetmetal cornices crowning the windows at all four houses.
- No. 68 has the same original roof cornice as Nos. 64 and 66, but plate glass in the lower part of the windows has replaced the muntined style above.
- #70-74 This four-story brick building, located on a corner site with another entrance at No. 160 West Eleventh Street, originally consisted of three separate houses which were combined at a later date. They were built in 1853-54 for William Monteith on land he had purchased from the Boorman family. The building has stores at street level and a modillioned roof cornice. With a truncated corner at the intersection of the two streets, it was designed to fit its prow-like site.

GREENWICH AVENUE East Side (Betw. Seventh Ave. & West 12th St.)

- #74-88 This large triangular theatre (described under No. 2 Seventh Avenue) was built in 1920-21. (Note that No. 74 repeats the numbering of the corner building, Nos. 70-74 Greenwich Avenue.)

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

The row of low houses on this street extends from West Twelfth Street to the apartment house on the corner of West Thirteenth Street. With the exception of No. 108, the houses were all erected within a short period, between 1829 and 1837, on land which became available for development only after the division in 1825 of John Rogers'

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

property among his heirs. Among those who purchased sizable parcels were John Harris, Commissioner of Deeds, who acquired the ends of the block, and Jacob B. Taylor of 677 Broadway, who bought the middle lots. These houses were almost all erected in a simplified version of the late Federal style, and were originally two and one-half stories in height. A few still retain traces of Flemish bond brickwork in their facades.

#90-92 With its modern brick front, featuring headers at every sixth row and brick soldier courses for the window lintels and sills, it seems unlikely that this three-story house still retains vestiges of two houses built before 1833 on the triangular shaped lot. The records indicate that Harris purchased the land in 1826 from George P. Rogers and sold the property to Richard M. Bolles, a physician, in 1833 with a house on each lot. No. 92 was originally a narrow frame house, while the corner dwelling was constructed of brick. They were combined into one house in the Twentieth Century.

#94 This house, with elegant paneled window lintels at the second floor and Flemish bond brickwork in the lower stories, shows evidence of late Federal style, even though it has been considerably altered. It was erected in 1829-30 by Frederick Naugle, carpenter, as his own home, on property purchased from Taylor. The wide front door, now double, was once undoubtedly a single door flanked by columns and sidelights in the Federal tradition. A modillioned cornice of the mid-Nineteenth Century and the change in brickwork indicates that the house was raised to three stories at that time.

#96-100 These three houses were erected in 1836-37 as a row by Aaron Marsh, a builder at Fourth Street near Eighth Avenue, and Henry M. Perine, a mason at 30 Carmine Street, with the aid of purchase money mortgages from Taylor. Marsh and Perine had just completed a very fine row of houses at Nos. 301-317 West Fourth Street. In addition to Marsh and Perine, who were taxed respectively for Nos. 96 and 98, a third man associated with the building trades, Daniel H. Weed, a carpenter who lived nearby at Sixth Avenue near Thirteenth Street, paid the taxes in 1837 on No. 100.

The three houses are unified by a continuous cornice, added when they were raised in height to three full stories. No. 96 has a store at street level, with a door at the right providing access to the living quarters above. No. 98 was recently remodeled with new window sash, exterior blinds, and a metal front door of glass. Most charming of the row, and closest to its original appearance, is No. 100, with muntined window sash and a doorway with brick reveals and plain stone lintel. It is set on a very low basement and retains its stoop, which is only three steps in height.

#102 & 104 Now four stories in height, these two houses were erected in 1829 by Linus Little, mason, and Hiram Little on land purchased in 1828 from Taylor. Like the other houses on the block, they were originally two and one-half stories in height, clearly seen in the change from Flemish bond brickwork to running bond at the third story. They had low stoops, retained at No. 104, and were late Federal in style. By the end of the Nineteenth Century, both houses had been raised to three stories. At No. 102 a large window was set into the sloping roof, taking the form of a wide dormer surmounted by two low pediments. The fourth floor at No. 104 has an early Twentieth Century window extending the width of the house. The roof parapet features a brick pediment flanked by squat stone obelisks.

#106 This three-story frame house with a brick front was erected in 1830-31 for James Cameron, physician and surgeon, who lived at 76 Hudson Street. This was the first house he erected on lots between here and the Thirteenth Street corner, which he had purchased from Harris in 1828. Built in the simple vernacular of the day, the brick facade has been completely stuccoed over, but the windows retain the old type muntined sash. The house has a store at street level.

#108 Built in 1842 for Dr. Cameron, this house forms the end of this

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#108 row of early houses which still survives. Here a fourth floor attic  
cont. with large window has been added.

#110-118 This prow-like apartment house (also Nos. 234-240 West Thirteenth Street), situated at the angle of two streets, was built in 1882 for Mrs. J. L. Sherman, and designed by George F. Pelham. With slit-like windows at the apex and a corbeled roof cornice, this five-story brick house presents a crenelated appearance. A Twentieth Century remodeling of the ground floor introduced round-arched windows and colored tiles. This apartment house was called the "Jackson Studio Apartments" because of its proximity to Jackson Square.

GREENWICH AVENUE East Side (Betw. West 13th St. & Eighth Ave.)

#120 This small building (described under No. 253 West Thirteenth Street) serves as a substation for the Municipal Subway System.

The rest of the block consists of an empty lot until it reaches the diner at the intersection of Eighth Avenue (described under Nos. 70-72 Eighth Avenue).

MILLIGAN PLACE West Side of Sixth Ave. (Betw. West 11th & 10th Sts.)

#1-4 Milligan Place, at one time known as Milligan's Lane, is notable for the houses on its south side. This attractive little courtyard was named after the Milligan family, which owned the southeastern corner of this block during the first half of the Nineteenth Century. It opens off Sixth Avenue, practically opposite West Tenth Street. It was originally a northwesterly continuation of Amos Street (now West Tenth Street) to West Twelfth Street, where it joined the Union Road.

These four houses, which still face the south side of Milligan Place, were built in 1852 for Aaron D. Patchin, who had purchased considerable land from the Milligan heirs from 1835 on. These four three-story brick houses, with muntined double-hung sash windows, belong to the vernacular of the day. With their simple cornices, they make an attractive row along one side of the courtyard. This little courtyard is particularly fortunate because its narrow entranceway from the Avenue cuts it off effectively from the noise of that busy thoroughfare. Since Milligan owned land inside this block, it probably served his property, thus receiving its name.

The north side of Milligan Place faces the side wall of No. 453 Sixth Avenue. George Cram Cook, founder, director, and guiding spirit of the Provincetown Players, and his wife Susan Glaspell, playwright and novelist, lived in Milligan Place from 1913 to 1917.

PATCHIN PLACE North Side of West 10th St. (Betw. Greenwich & Sixth Aves.)

#1-10 The ten houses which face Patchin Place, opposite the Jefferson Market Courthouse, have the protection of an iron gate and a short dead-end street. The houses, all built in 1848 for Aaron D. Patchin who gives the Place its name, are all three-story brick residences in the vernacular of the period, with simple windows, lintels and cornices. Six houses are located on the east side and four on the west. Latter-day fire escapes do not detract from the overall appearance of the street. The street's small scale and simplicity give it a quality apart, and entering Patchin Place one is immediately struck by its seclusion. Looking backward toward Tenth Street, the picturesque towers and gables of the Jefferson Market Courthouse gives the neighborhood a charm rarely found in our cities. The individual yard fences and handrails of the low stoops are of wrought iron and in their simplicity represent a fine expression of the ironwork of the day. An old-fashioned lamp post at the dead-end and an attractive house lamp on the north side illuminate the street at night.

The poet e. e. cummings lived at No. 4 Patchin Place for four



PATCHIN PLACE North Side of West 10th St. (Betw. Greenwich & Sixth Aves.)#1-10  
cont.

decades, until his death in 1962. John Reed, the radical journalist and author of Ten Days That Shook the World, also lived at Patchin Place in the years just before he died in 1920.

SEVENTH AVENUE (Between Greenwich Avenue & West 14th Street)

The only original part of Seventh Avenue in The Village extends above Greenwich Avenue. (The northern end of the block between West 13th and West 14th Streets on both sides of Seventh Avenue is outside the bounds of the Historic District.)

Looking north along this stretch from West Eleventh Street we are aware, on the east, of several large hospital buildings filling the block between Eleventh and Twelfth Streets. Despite their size, these buildings, in their use of materials, window patterns and details, generally conform with the houses in the adjoining streets. They have very much the same quality as some of the best of the Fifth Avenue apartment houses.

North of this point two large apartment houses are chiefly in evidence. Had architectural controls been in effect when they were built, a much better end result might have been achieved architecturally.

On the west side, variety within a low height is much in evidence, beginning with a Gothic church at the northerly end. A large contemporary building fills the block just south of it, and a moving picture theatre of the Nineteen-twenties fills a triangular-shaped lot south of Twelfth Street.

The Gothic buttresses and tower of the church contrast interestingly with the unusual scalloped profiles of the large contemporary building on the other side of Thirteenth Street.

The very width of the Avenue seems to invite contrasts such as this, which on a narrow street would be too abrupt. It is also here that scale plays such an important part, and these buildings have good scale relative to the width of the Avenue. It is only where unreasonably low or small isolated structures appear on such avenues that one senses an incongruity.

SEVENTH AVENUE East Side (Betw. West 11th & West 12th Sts.)

#1-5

Fourteen stories high, this hospital building (described under No. 157 West Eleventh Street) occupies the corner site.

#7-15

The Outpatient Pavilion of St. Vincent's Hospital fills the site once occupied by three houses and a stable (No. 7-9). It is a dignified brick building six stories high with stone base at the first floor and window frames of stone carried up around the second floor windows above it, as was done in the J. J. Raskob building adjoining it to the north. The windows are single and evenly spaced. The front wall is crowned by an absolutely simple parapet. The only decorative feature of this hospital building is the central entrance door enframed in stone, carried up to include the window above and projected slightly forward. It was designed by James O'Connor in 1930-31 for St. Vincent's Hospital.

#19  
(#19-21)

This large six-story hospital building, belonging to St. Vincent's Hospital (described under No. 178 West Twelfth Street) is located conspicuously on the corner site.

SEVENTH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#23-35

This twenty-story brick apartment house, built in 1962-63, occupies the former site of five town houses and a large wooden stable. Unlike the hospital buildings just south of it, it has been designed with triple windows of varying widths all having fixed picture windows as their central features. The effect is one of strident horizontality, emphasized at the top floors by terraced setbacks. The Avenue side is occupied by stores and the entrance to the apartments (No. 175 West Twelfth Street) is set to one side. Here, where the very size of the building is overpowering, some attempt should have been made to relate the building, through its window arrangements (fenestration) and details, to the cross-town street houses which adjoin it. Such buildings, although permitted by zoning, should have been designed to respect the

SEVENTH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#23-35 cont. neighborhood in which they were built as did so many of the large apartment houses on Fifth Avenue. Unbridled construction, free of architectural controls such as those which would be exercised in an Historic District, annihilates whole sections of an otherwise charming neighborhood.

#37-39 This six-story apartment house, built in 1924 for the Benpat Realty Corp., was designed by Charles Kreyborg & Son. Built of brick, with a rusticated brick first floor, it displays a richly treated sixth floor executed in terra cotta. A diapered background pattern sets off arched windows framed in terra cotta in the Italian Renaissance style of the Eclectic period. A shallow cornice, carried on closely spaced brackets, crowns this floor effectively. The arched front door (No. 162 West Thirteenth Street) is enframed with a rectangular stone frame rusticated and bearing an escutcheon centered above the doorway.

SEVENTH AVENUE East Side (Betw. West 13th & West 14th Sts.)

#41-49 Rising to a height of twenty stories, this corner apartment house of brick with metal sash dominates and defies its surroundings in much the same way that Nos. 23-35 Seventh Avenue does to the south of it. It also has stores along the Avenue and is entered off the side street (No. 163 West Thirteenth Street). It was built in 1962-63 and is called "The Cambridge." A miscellaneous assortment of window sizes and types, varying from singles to triples and corner windows, provides the principal interest to this otherwise severe design. Wall breaks and setbacks at the upper floors help to emphasize some verticality to offset the horizontality of the windows but, again, this building defies both the scale and architectural quality of its neighbors on the side street. Careful design, using materials and details intended to harmonize with the neighboring buildings in the side street, might have produced an entirely different result and one which would have brought harmony rather than discord into the area. The painter Stuart Davis lived in a house on this site (No. 43) during the Nineteen-forties.

(The north end of this block is outside the bounds of the Historic District.)

SEVENTH AVENUE West Side (Betw. West 14th & West 13th Sts.)

(The north end of this block is outside the bounds of the Historic District.)

#42-46 The Metropolitan-Duane Methodist Church, erected in 1931, occupies this corner site where three houses once stood. The church is a Gothic structure, designed by Louis E. Jallade. Like St. Thomas on Fifth Avenue, it has a corner tower with the nave adjoining it and extending back along West Thirteenth Street (Nos. 201-203). The front end of the nave has a gable expressing the roof, and features a high Gothic arch, divided into three windows, echoed in the triple portal below. The south side of the nave exposed to view, displays a row of stepped buttresses and a shallow clerestory. The tower rises sheer with the wide corner buttresses and culminates in an open belfry, consisting of Gothic arches with mullioned subdivisions carried down below the openings into the body of the tower.

The original Duane Street Methodist Church was founded in 1797 on Duane Street, moving in 1863 to No. 294 Hudson Street. In 1896 the Metropolitan Temple, housed in a very elaborate building, stood at Nos. 48-58 Seventh Avenue.

SEVENTH AVENUE West Side (Betw. West 13th & West 12th Sts.)

#36 (#20-40) The large five-story building of the National Maritime Union of America is a striking contemporary structure. Erected in 1962-63 from plans by Arthur A. Schiller and Albert Ledner, it serves both as National Headquarters and as its Port of New York office. The main portion of this building fronting on the Avenue is a glistening white, built above two curving glass-block walls. It has two overhangs at

SEVENTH AVENUE West Side (Betw. West 13th & West 12th Sts.)#36  
(#20-40)  
cont.

the top floors which are dramatized by their scalloped edge profiles. These overhangs produce an interesting play of light and shade. The rectangularized pattern of the jointing of the stone veneer lends a new dimension to the building, making us double aware of the various wall planes. Bubble shaped covers of plexiglas serve to display ship models around the base, outside the glass block walls. Behind this main mass a six-story section rises up, extending through from street to street. On West Twelfth Street it runs from Nos. 211 to 219.

Facing Seventh Avenue between West Twelfth and West Thirteenth Streets, on the site of the National Maritime Building, once stood "Cottage Row," an interesting group of eleven small houses unified by wood porches, dating from the mid-Nineteenth Century. This was much the same design concept as "Rhineland Gardens" which stood on the site of P.S. 41 on West Eleventh Street. The most interesting thing about this row was that although they were not expensive houses, they achieved a certain degree of elegance by their communal treatment. The design of the row was enhanced by the fact that the three central units and the end units were pulled slightly forward, lending additional interest. The houses had deep front yards and the porches, which extended full height, had railings which were ornamented with an unusual figure "8" pattern constructed of wood. This group of buildings, so promising and attractive when new, represents one of the saddest cases of gradual and needless deterioration. A series of photographs, taken over the years, bears witness to their gradual abandonment, resulting in their final demolition.

SEVENTH AVENUE West Side (Betw. West 12th St. & Greenwich Ave.)#2  
(#2-18)

Loew's Sheridan Theatre occupies the triangular site bounded by Greenwich Avenue (Nos. 74-88), West Twelfth Street (Nos. 200-212) and Seventh Avenue. The truncated prow of this building, between Greenwich and Seventh Avenues, is the main entrance; the rest of the building consists of high, blank, brick walls. At this corner a classical treatment, with rusticated pilasters and full entablature, has been largely hidden by an enormous theatre marquee. The only other adornment of the Seventh Avenue front consists of a high, narrow bay flanked by brick pilasters and crowned with a pediment at the northern end of the wall. This theatre was built for the Sheridan Realty Corporation by Paul C. Reilly and Douglas P. Hall, architects, in 1920-21.

SIXTH AVENUE (Between West 8th & West 12th Streets)

Passing along Sixth Avenue, renamed Avenue of the Americas in 1945, one enters the Historic District at West Fourth Street and leaves the District at West Twelfth Street. Along the route is the picturesque Jefferson Market Courthouse at West Tenth Street, now a library, and the towering Women's House of Detention adjoining it to the south. With its clocktower, gables, ornament and stained glass windows, and multitude of High Victorian Gothic details, the Jefferson Market Courthouse, tailor-made for its site, is a landmark in the best sense of the word.

This section of Sixth Avenue still serves its traditional purpose: a "market place," a commercial street for the neighborhood. From the late Eighteen-thirties on, it was the Market, Courthouse and Jail site--and a shopping center. Most of the early houses remaining here were built originally as residences with shops underneath.

Other less readily noticeable features of the Avenue are the entrance to Milligan Place, also on the west side of the Avenue between West Tenth and Eleventh Streets, a charming retreat, a little courtyard of old houses set apart from the hurly burly of everyday traffic.

On the east side, only the Charles Restaurant, occupying a handsome turn of the century loft building, and Bigelow's Pharmacy, a late Romanesque Revival building of the Eighteen-nineties, attract particular attention.

The elevated railroad, which invaded Sixth Avenue in 1878, had cars

SIXTH AVENUE (Between West 8th & West 12th Streets)

pulled by steam engines that terrified pedestrians and horses alike. By 1938 it was considered obsolete and was removed, restoring sunlight and air to the once gloomy Avenue. It was replaced soon after by the Sixth Avenue Independent Subway.

SIXTH AVENUE West Side (Betw. West 12th & West 11th Sts.)

#475 This six-story brick apartment building of 1956 (described under  
(#475-481) No. 100 West Twelfth Street) is located on the corner lot.

#465-473 This row of five brick buildings, originally Greek Revival in style, was erected in 1842 by William Hurry of Abingdon Square, an architect who had purchased the land for development from the widow of John Rogers. When built they were three stories high, but Nos. 465 and 467 were later raised to four stories and crowned by bracketed roof cornices. The corner house, No. 465 (also No. 101 West Eleventh Street), is a wider building than the others. The simple lintels of Nos. 471 and 473 appear to be the originals, but most of the double-hung windows have had their muntined sash replaced by plate glass. These houses were part of a long row which extended around the corner on West Eleventh Street to No. 121.

SIXTH AVENUE West Side (Betw. West 11th & West 10th Sts.)

(#463) There is no No. 463 in the present numbering system.

#453-461 This row of five brick buildings, with uniform cornice, was built in 1852 by Aaron D. Patchin, after whom Patchin Place was named. Still three stories in height, all were built with stores at ground floor level and with living quarters in the upper stories. Some of these houses retain their double-hung sash and simple lintels with small cornices typical of the late Greek Revival tradition. Nos. 453 and 455 have had large triple windows added at second floor level. No. 455 now has a fire escape, added for multiple tenancy. Because of similar roof cornices and a uniform coat of paint, these buildings present a homogeneous appearance in spite of these changes. No. 453 adjoins Milligan Place.

#445-451 Adjoining Milligan Place to the south, is another row of houses of uniform height, part of a row of six joined by a continuous cornice with fascia and dentils of brick. It extends around the corner into West Tenth Street as far as No. 107. These frame houses, with brick fronts in Flemish bond, were built in 1835 for Andrew Smith and are three stories high with stores beneath them. Except for No. 451, all have their muntined window sash at the upper floors and present a uniformly harmonious aspect to the street and avenue.

SIXTH AVENUE West Side (Betw. West 10th & Village Sq.)

This small triangular block became the center of Greenwich Village, with city-owned buildings, in 1833, when a large market for The Village was built here.

Named the Jefferson Market in honor of the President of the United States, it formed a nucleus for a small Police Court for the Second District and a small prison, all at the Greenwich Avenue end of the block. An octagonal watchtower with bell rose from the center of the block, above the small Sixth Avenue houses with stores.

A dramatic renewal of this Village center, as well as enlargement to cover the entire block, occurred in the Eighteen-seventies and eighties, with the masterful design of Frederick Clarke Withers, tailor-made for its site and for the triangular shape of the block.

A handsome jail with curved end arose at the Greenwich Avenue and Tenth Street corner. It was designed by Withers in the same High Victorian architecture as the new courthouse covering the Tenth Street and Sixth Avenue corner, which still stands.

SIXTH AVENUE West Side (Betw. West 10th & Village Sq.)

A few years later arose, at the corner of Sixth and Greenwich Avenues, a new Jefferson Market in a style conforming with the other buildings.

#425

Now used as a library, the famous Jefferson Market Courthouse had been designed by Frederick Clarke Withers and Calvert Vaux and was built in 1874-77. It was a remarkable essay in High Victorian design for this country. These English architects drew on the finest Ruskinian Gothic and Italian Renaissance sources. At the peak of this block, the mammoth tower of the courthouse rises dramatically like the prow of a fantastic ship. The top of the tower was designed as an enclosed fire lookout with an enormous alarm bell, and it has a four-faced clock above the bell to serve the community. The courthouse also features a great gable, triple window, stained glass, and City seal on the Sixth Avenue facade. With its rich polychromy and horizontal band courses, the building positively glows with color. With its many gables, tower and high roofs it makes a picturesque profile against the sky.

In a poll of architects, taken in the Eighteen-eighties, the Jefferson Market Courthouse was placed fifth among the ten most beautiful buildings in the United States, following Trinity Church, Boston, the United States Capitol, the W. K. Vanderbilt Mansion and Trinity Church, New York, where Withers had added the Astor Memorial Reredos and the Choir Room behind the chancel.

After its career as a courthouse was over, it was given various uses by the City including that of Police Academy. Considerable pressure by Village groups to preserve it resulted in a happy decision, whereby it was extensively remodeled and opened in 1967 as a branch of The New York Public Library. The remodeling of this notable building was skillfully executed by Giorgio Cavaglieri, architect.

#421

In a dramatic Twentieth Century style, the fourteen-story Women's House of Detention rises on the south corner of the block. It was built in 1929 (described under Nos. 2-16 Greenwich Avenue).

WEST TENTH STREET (Between Greenwich & Sixth Avenues)

In this short street are to be found some of the most dramatic contrasts in The Village, where the towering and ornate Jefferson Market Courthouse is juxtaposed directly opposite two of the most uniformly designed rows of small houses in the area.

On the north side the rows of small vernacular houses with stores beneath are enlivened by the introduction, at mid-block, of picturesque Patchin Place, with more of these small three-story houses. Standing well back in Patchin Place, one has a dramatic view of the red brick Jefferson Market Courthouse which rises high above the roof tops of the surrounding houses.

The south side of the street has the Jefferson Market Courthouse occupying the prowlike site between West Tenth Street and Sixth Avenue. This fine building, designed to house a multiplicity of City functions, has now been converted for use as a library and thus saved from destruction. With its high circular tower at the peak of the triangular site, and designed with a polychromatic array of materials, it best exemplifies High Victorian architecture of the Eighteen-seventies.

Forming a backdrop is the Women's House of Detention, a towering orange brick structure, stressing the vertical and French influence in its costly design.

Here is a case where contrast lends unusual drama, for the best of the picturesque is pitted against the simplest of our good vernacular architecture. The result is spectacular, as the very simplicity of the low buildings sets off the ornate elaboration of the higher structures to best advantage.

WEST TENTH STREET South Side (Betw. Sixth & Greenwich Aves.)

This side of the street is occupied by the Jefferson Market Courthouse (described under No. 425 Sixth Avenue) and by the Women's House

WEST TENTH STREET South Side (Betw. Sixth & Greenwich Aves.)

of Detention (described under Nos. 2-16 Greenwich Avenue).

WEST TENTH STREET North Side (Betw. Greenwich & Sixth Aves.)

#125 This one-story taxpayer (described under No. 20 Greenwich Avenue)  
(#121-125) is located on the corner site.

#113-119 To the west of Patchin Place are four houses, three stories high, built in 1849-50 for Aaron D. Patchin, who once lived behind them inside the block. Originally, all this land was owned by the Milligan family from whom Patchin bought it in 1835. Nos. 113 and 115 retain their original simple cornices while Nos. 117 and 119 have had them replaced by brick parapets. The simple vernacular quality of this row of buildings presents an interesting foil to the High Victorian elaboration of the Jefferson Market Courthouse across the street.

#101-111 These six buildings, of frame construction with brick facades in Flemish bond, were constructed in 1836 for Samuel Smith. They extend westward as far as Patchin Place and Nos. 101-107 share a uniform cornice line and general appearance with Andrew Smith's adjoining houses on Sixth Avenue. They are three stories high with stores on the ground floor. Located above the stores, there were originally residential quarters, now converted in some cases to business offices. This row is somewhat similar to Patchin's block to the west but, although they are also three stories high, they are slightly lower, as might be expected from the earlier date.

WEST ELEVENTH STREET (Between Sixth & Seventh Avenues)

This attractive street, with a school at its eastern end and a large hospital at its western end, otherwise maintains its residential character. This is a block of multiple uses with its handsome residential rows serving as the unifying factor.

On the south side, the row of houses is best exemplified by a very fine house at mid-block. Among its features is a wealth of original cast iron railings with gates, a rarity nowadays. The new school building, at the southeast corner of Sixth Avenue, occupies the site of the once famous "Rhinelanders Gardens," a row of houses which had beautiful cast iron porches extending the entire three-story height of the buildings. The school is of contemporary design and of curtain wall construction. It performs a useful function in this neighborhood. Between the school and the row houses, a handsome apartment house of the late Nineteenth Century displays a wealth of classical detail.

On the north side near its east end, an attractive row of houses complements the row on the other side. Three large hospital buildings dominate the western end of the street and represent a chronological development. They begin with a very handsome large building of the end of the century at the Seventh Avenue corner, adjoined to the east by one which was built of brick in the mid-Twentieth Century, and by the easternmost which is contemporary in design with a glass curtain-wall front.

WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#116 The Greenwich Village School (P.S. No. 41) now occupies the site  
(#102-124) of "Rhinelanders Gardens," a former row of town houses. Erected in 1955, it was designed by Michael L. Radoslovich. It is located in a four-story building with glass curtain-wall facing the street and a blank brick wall at the east end with an entrance door facing a small, triangular yard. The western portion of this building is of terra cotta veneer above a brick first floor. The walls of this first floor follow an interesting zig-zag line along the street with high windows. The upper portion has one long, rectangular window subdivided by a regular system of mullions and transom bars of equal widths.

"Rhinelanders Gardens," which was razed in 1955 to make way for P.S. 41, consisted of a row of eight beautiful houses. Three

WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)#116  
(#102-124)

stories high with basement, they were set well back from the street and were unified by the lovely porches, with cast iron columns and ornamental railings, which extended the entire length of this group of buildings. At the top, the porches were united by a continuous cornice, carried on deep brackets with cast iron quatrefoils between them. The individual houses approached by broad stoops of iron, had double doors and French doors, in lieu of windows, at each floor opening onto the balconies or porches. The attractive plan of "Rhinelanders Gardens," which contributed so much to the appearance of the neighborhood, is attributed to the architect James Renwick, Jr. They were built some time after 1854. Located on property owned by the Rhinelanders family, they occupied the site of a former florist's garden, hence the name "Rhinelanders Gardens." This garden had greenhouses and, at its eastern end, an alley called "Garden Row" entered the lot diagonally with five small houses on its eastern side.

#128  
(#126-128)

"The Unadilla" apartment house is seven stories high, built of brick with elaborate stone trim. It was erected in 1899 for the Paul B. Pugh Company and was designed by G. A. Schellenger. It exhibits the most elaborate design characteristics of that time. The first floor is of smooth stone (ashlar) construction, with an entrance porch supported by paired columns with composite (Ionic and Corinthian combined) capitals. Above this floor the walls are brick and the windows trimmed with stone. Those of the four floors above the first floor are square-headed with eared frames surmounted by cornices and carved motifs above them featuring lions' heads. The windows of the sixth floor are round-arched of terra cotta, with Renaissance pilasters on each side, and above the spring line of the arches, solid spandrel panels of ornate design feature wreaths and palm fronds. The arches have keystones and egg and dart moldings which carry across between windows at spring line level. Above this, a modillioned cornice serves as a base for the severely simple attic story.

#130-144

This row of eight fine brick houses was constructed in 1855 by a number of men in the building trades, of whom the most important was Linus Scudder, a well known Village builder. All originally had stoops. Their uniform cornice line has been slightly modified. They were built in the Italianate style with high stoops over rusticated basements and very ornate ironwork. The roof cornices had brackets extending horizontally, which was typical of the period.

Of all these houses, No. 136, with its original stoop and cast ironwork, gives us the best idea of how they all may have looked originally. An interesting feature of this house is the gateway in the low, yard railing giving access to the stoop. The newels and corner post are all surmounted by acorn-shaped finials. In addition to the handsome fence and stair handrailings, a similar railing has been provided for the balcony serving the full length drawing room windows at the first floor. The dignified double doors at the head of the stoop are framed with rich wood moldings and paneled reveals at the sides. The outer stone frames of the doorway are also segmentally arched and consist of moldings carried up the sides and over the head with cornice following the arch above the doorway but leveled at each end. The drawing room windows have similar cornices.

Three of these houses retain their original double-hung window sash with the heavy central muntin, made to simulate casements. The square-headed window lintels all have tiny cornices. Basement entrances replace the stoops on Nos. 130, 134 and 140; and the original roof cornices have been removed from Nos. 138 and 140 and replaced by a brick parapet with stone coping.

#146-152

These four very attractive small brick houses belong to the Greek Revival period, as may be seen from the anthemion bedecked iron railings of Nos. 146, 148 and 152, and as witnessed by the date of their construction, 1836. They were developed by Aaron Marsh, builder, who had purchased the land from Alexander Robertson Rodgers the year before, in association with John Simmons, a carpenter, who was taxed for No. 152. No. 152, though modified, is the only one of the row which recalls its original two and one-half story height, with low attic windows cut into



WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#146-152 cont. the fascia below the roof cornice. The other three houses were later raised to provide a full third floor, which may be seen in the change in the brickwork from Flemish to running bond and in the bracketed roof cornices, typical of the Eighteen-sixties. These houses have muntined window sash and full length windows at the first floor at Nos. 146-150. The basements are rusticated, and the low stoops are still in use. The front doorways are severely simple with brick at the jambs and plain stone lintels above. Double doors, Italianate in style, replace the original Greek Revival single doors with sidelights. No. 150 was modernized in the Nineteen-twenties to provide new casement windows and new ironwork, replacing the Greek Revival originals, and at No. 152 a tile roof was added above the cornice in the Twentieth Century.

#154 & 156 These two attractive, three-story brick houses were erected for James Boorman in 1845, a few years after he had built Nos. 66 and 68 Greenwich Avenue on the adjoining lots, back to back. No. 154 retains its Greek Revival doorway with sidelights and transom. The two windows to the left have been lengthened, and the rather heavy cornices above the window lintels were added at a later date. The cornice has bracket-like modillions.

No. 156, a small house with a sixteen-foot front, is nearly identical with No. 154 in its details. The property was sold in 1845 by James Boorman to Angus McDearmid, cartman, who was taxed for it the following year. The doorway is too narrow for sidelights, but it does have a transom. The ironwork at the areaway appears to be the original.

#158 This three-story building of the second half of the Nineteenth Century was used as a stable at the turn of the century and has been remodeled as a residence. It is built of brick in the vernacular of the day. The lintels are simple and of stone, while the cornice is an even simpler box type without the usual wood fascia.

#158½ This one-story building has a front composed almost entirely of windows. It was built in 1905 as an extension to No. 68 Greenwich Avenue. It now serves as a restaurant, and a small hood extends the width of the building, making it seem even lower than it is.

#160 This four-story building is described under Nos. 70-74 Greenwich Avenue.

WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#157 (#149-157) This imposing seven-story hospital building is located conspicuously on the corner. It was built in 1897-99 for St. Vincent's Hospital by the architectural firm of Schickel & Ditmars. It displays a wealth of detail and was built of the finest materials. The first floor, of stone, is heavily rusticated with both round and segmental-arched windows. The front door faces the street and is flanked by unfluted Doric columns, supporting urns above the entablature. A window with arched pediment surmounts this doorway. The whole central portion in which this door is located is projected slightly forward and is crowned by a pediment with modillions and broken lower chord, permitting a two-story arched recess to rise up into it. The second floor has alternating bands of stone and brick, and all the other floors are of brick with stone trimmed windows. The Seventh Avenue end is similar.

#143-147 Standing on land once owned by the Catholic Half-Orphan Asylum, the Spellman Building rises to a height of nine stories. It was built in 1940-41 by Crow, Lewis & Wick, architects, for St. Vincent's Hospital. More restrained in design, it has a rusticated stone first floor and is brick above, with individual window openings. The windows at the second floor have simple stone frames with pedimental lintels decorated with single rosettes at their centers. The handsome, framed entrance doorway is located on center and is surmounted by an ornate broken pediment with a cross dominating the central break in the pediment.

#133-141 The Harold R. Cronin Research Building, belonging to St. Vincent's



WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)#133-141  
cont.

Hospital, is ten stories high with a glass curtain-wall front. The ground floor is trimmed with stone veneer beneath the windows and at the entrances. This modern building was designed by Eggers & Higgins in 1961, and represents an extension of the existing Spellman building adjoining it to the west.

#123-131

These five houses, erected in 1849 by Christie & Bogert (Peter R. Christie, mason, and Albert G. Bogert, carpenter), were promptly sold upon completion to different owners. The doorway with long "ears" at No. 125, surmounted by a cornice, and the modillioned roof cornice indicate that these houses were erected in a late version of the Greek Revival mode, but they already show some Italianate features. The parlor floor French doors opening on to a balcony may well be the originals, since they are similar to those at No. 123. The original modillioned roof cornices may be seen at Nos. 131 and 129. Nos. 125 and 127 retain their original stoops, but the handrailings are of a later date; the elaborate ones at No. 127 appear to belong to the Eighteen-eighties. Severely simple basement entrances take the place of stoops at Nos. 123, 129 and 131.

An elaborate cast iron balcony, serving two full length first floor windows at No. 123, is Italianate in design, as is its areaway railing. No. 127 has been raised one floor to a height of four stories and has a bracketed roof cornice. No. 123 had a penthouse added during the Nineteen-twenties, set well back from the front, with a simple wrought iron railing at the edge of the roof deck. This penthouse has an attractive triple window with French doors in the central position. The sculptor Daniel Chester French lived at No. 125 during the Eighteen-eighties and early nineties. Carl Van Doren, writer, critic, and teacher, lived at No. 123 in the mid-Nineteen-twenties.

#113-121

The five houses were part of a long row erected in 1841-42 by William Hurry, architect, and George Youngs, builder. The row originally included all the houses between No. 121 and the corner of Sixth Avenue, as well as Nos. 465-473 Sixth Avenue. Hurry had purchased the land in 1841 from Mary Ann C. Rogers, the widow of John Rogers (Jr.). All originally three stories high, these houses are very simple versions of Greek Revival architecture. The doorway of No. 117 seems to be the simple pilastered original for the row although that at No. 121 is more elaborate and Greek Revival in design with ears at the top surmounted by a handsome low-angled pediment with dentils along the horizontal. No. 113 retains its original muntined sash, replaced at the other houses by the more fashionable plate glass of later date. The extremely simple cornices without fascia boards may be seen at Nos. 117 and 119. Only Nos. 117 and 121 retain their stoops. The solid handrailings at No. 117 and the Eighteen-nineties ironwork at No. 121 replace the originals. Nos. 119 and 121 have a stone panel below each window of the parlor floor.

No. 115 appears to have been remodeled in the Nineteen-twenties with a smooth-stuccoed basement displaying a round-arched window balanced by a round-arched door, on either side of a square-headed window. At the fourth floor, a penthouse has been added, set back from the street. It has a simple wrought iron railing at the front of the roof deck. At the center of the penthouse a large window with three-centered arch and fan-light is flanked, on either side, by tiny rectangular windows. The general effect is quite attractive. The painter Paul Burlin lived at No. 115 in the Nineteen-thirties.

#111

An interesting apartment house, now six stories high, was built in 1873 for Goeller & Friedman, by William José, as a five-story building. It has a rusticated stone first floor with porch carried on columns. Above, five vertical shafts of stone extend upwards with windows between them. There are four windows at each floor. Above the fifth floor the three central shafts continue up for another floor with two windows between them while the lower sides, which end at the fifth floor, have cornices with broken scroll copings on top of them. The central portion is terminated, as an anticlimax, by a perfectly level cornice.

#109

This town house was one of the long row built in 1841-42 by William Henry and George Youngs (see Nos. 113-121). It is a very attractive

WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#109 cont. Greek Revival house with all of its original muntined sash. When re-modeled to provide a basement entrance in 1941, an all glass bay window was set in the space left from the doorway. It is carried on a single column and forms, by its projection, a shelter for the basement entrance doorway.

#107 This apartment house displays features of the Neo-Grec style in the crisp profiles of its stonework. In its cornice, sunburst motifs in panels are examples of the Queen Anne style. A three-sided bay window extends vertically the entire height of the building. The rusticated basement now serves as an entrance and the original front door has become a window. The plate glass windows are the originals. How much of the original house survives is a moot question. Together with No. 105, it was erected in 1842 for Peter McLaughlin, a marble dealer, as part of the Hurry-Youngs row (discussed under Nos. 113-121). In 1884 No. 107 was raised to four stories and extended with a new front for Charles J. Fagan. Its present appearance dates from this period.

#105 This little three-story house with basement retains its original stoop. It was built in 1842 for Peter McLaughlin as part of the Hurry-Youngs row (discussed under Nos. 113-121). The cornice was probably added in the Eighteen-seventies as it has typical Neo-Grec end brackets with parallel grooving. The handsome Greek Revival doorway, though somewhat modified, remains. All of the original muntined window sash has been replaced by plate glass.

#101-103 This building of 1842, likewise a part of the Hurry row (described under No. 265 Sixth Avenue) is located on this corner site.

WEST TWELFTH STREET (Between Sixth & Seventh Avenues)

Diversity is the outstanding quality of this street. The south side is occupied by two apartment houses and a row of large hospital buildings. On the north side the residential character is completely retained, with town houses and apartment houses. This northern side of the street is most unusual, due to its symmetrical arrangement. With a very high apartment house at each end, followed by a lower one in each case, the middle of the block consists of houses, except for a group of very handsome and identical apartment houses located in the very center of the block. This kind of symmetry cannot be viewed in its entirety, due to the narrowness of the street, but it is sensed as one walks from end to end and it lends dignity to the block.

The high apartment houses at the ends of the block have a strident horizontality, an effect caused by their multiple arrangement of windows. They might have been designed more in harmony with the block, had architectural controls been exercised when they were built, or had their architects derived a lesson in compatibility from the large apartment houses on Fifth Avenue.

Quite different is the effect produced by the three centrally located apartment houses of the early Twentieth Century, also on the north side. Here, the scheme is classical and handsomely developed through the use of fine materials. The ironwork at the front doors and areaway railings is also outstanding. The overall appearance of these apartments is one of dignity and coherence.

The low town houses of the mid-Nineteenth Century, on either side of these central apartment houses, have a quality of uniformity in height, materials and detail, which renders them attractive reminders of the original appearance of this street.

There is a sameness in the design of the large hospital buildings and yet, in their use of brick and individual window openings, they harmonize, as a group, remarkably well with their neighbors. It should be noted that one of these buildings near mid-block is set back above the second story, and, had it been located in a row of town houses, would have blended remarkably well with them, as it does with those across the street. These hospital buildings perform a useful function for the entire community.

WEST TWELFTH STREET South Side (Betw. Sixth & Seventh Aves.)

- #100  
(#100-116) This severely simple six-story corner brick apartment house with regularly spaced double windows attracts but little attention by its very simplicity and, in this respect, it harmonizes well enough with the neighborhood. It was built in 1956 for the 475 Sixth Avenue Realty Company, and was designed by Horace Ginsbern & Associates.
- #118 & 120 These two town houses display exceptionally fine, original ironwork with modified Greek fret castings at the base. This ironwork is at the high stoops and the areaways. The houses are three stories high, of brick above stone basements, still rusticated at No. 120. The pilastered stone doorway with handsome entablature at No. 120 is basically the original, whereas the segmental-arched doorway with double doors at No. 118 represents a later modification. The bracketed roof cornices represent different phases of late Nineteenth Century work. These houses were built, as late as 1850, by Abraham Frazee, a mason, long active in the development of The Village.
- #130  
(#130-132) This twelve-story brick apartment house was built in 1940-41 for the Village Construction Corporation, and was designed by H. I. Feldman. It displays many of the typical features of that period. These include metal casement windows, corner windows and a stone base at first floor with convex or reeded band course of stone above the first floor windows. Although built as an apartment house it gradually assimilated the overflow of nurses, and later became the Martin Payne Building, a doctors' residence for St. Vincent's Hospital.
- #134-146 This utilitarian six-story brick building, the Jacob L. Reiss Memorial, is totally devoid of ornament. The first floor is of smooth stone (ashlar) construction with simple band course at the top. The windows are striking, of glass awning-type appearance. The building belongs to St. Vincent's Hospital. It was built in 1953-54 by Eggers & Higgins.
- #148-158 The Student Nurses' Residence is a severely simple brick building which also belongs to St. Vincent's Hospital. It was built in 1924, as may be deduced from the ornamental metal marquee over the front door, the terra cotta ornament of the side door at the left, and the arched windows with decorated tympani within the arches. Above, the window arrangement (fenestration) is simple, consisting of evenly spaced single windows, except for those at the center which are vertically aligned in groups of three. This building was designed by I. E. Ditmars.
- #168  
(#160-168) The Alfred E. Smith Memorial Building, also a part of the St. Vincent's complex, was designed by Eggers & Higgins in 1946. It is of brick with uniformly spaced single windows relieved only by a stone base which extends through the first floor and part of the second floor, surrounding the lower third of the windows. The stone frames on the upper parts of these windows are carried up out of this base. A very wide stone band course between the windows of the ninth and tenth floors is the only other notable decorative feature.
- #178  
(#170-178) Also designed by Eggers & Higgins for St. Vincent's Hospital, and in the same style as No. 168, this fourteen-story corner building also faces Seventh Avenue. It is known as the John J. Rascob Memorial Building and was erected in 1950, four years later than its twin building.

WEST TWELFTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #175  
(#173-177) The large apartment house which occupies a good portion at the western end of the block (described under Nos. 23-35 Seventh Avenue) was built in 1962-63.
- #171  
(#169-171) Built in 1922, this simple brick apartment house was designed by Emilio Levy for the 171 West Twelfth Street Corporation. It is six stories high, crowned by a corbeled cornice. The windows have sash with muntins and the use of materials and overall design may be considered to harmonize well with the town houses adjoining it to the east. The painter Mary Turley Robinson lives at No. 171.

WEST TWELFTH STREET North Side (Betw. Seventh & Sixth Aves.)

#165-167 These two three-story brick houses, survivors of a row of five (Nos. 165-173), all originally three stories high, were built for the Estate of Peter Remsen in 1844. Both were later remodeled to provide basement entrances. At No. 167 the architect combined basement, entry, and windows of the floor above with a system of pilasters and horizontals, crowned by a small cornice. This scheme provides for French windows at the second floor level with a matching casement above the high entry, an interesting solution to a constantly recurring problem where basement entries are introduced. Tiny attic windows appear in the brick parapet of No. 167 and No. 165 has been raised a full story in height.

#153-165 These six Greek Revival houses were built in 1841 for the Estate of Peter Remsen. They were all originally three stories high of brick with stone basements, but No. 163 was later raised to four stories. Except for No. 163, all retain their original stoops with handsome wrought iron railings. The simple doorways with brick reveals at the sides have corniced lintels carried on end brackets at Nos. 153-157. Varying sizes of sheetmetal window cornices were later applied to the stone lintels. Nos. 161-163 were remodeled for the City and Country School in the early part of the Twentieth Century. No. 161 has a brick parapet, while all of the others have bracketed roof cornices of different periods.

#137-151 Six stories high, and crowned with a handsome modillined cornice which unifies them, these three apartment houses were built in 1910 for Charles Rubenger and designed by Henry S. Lion. They replaced six town houses built on Peter Remsen land. The floor is of rusticated stonework with square-headed windows. The entrance doors have stone frames with egg and dart moldings and are crowned by stone cornices. The second floor windows are all round-arched, repeating the egg and dart moldings in the arches. The walls are of Roman brick. Handsome panels with foliate urns of terra cotta fill the spaces above the entrance doors and, above, the paired windows are enframed in terra cotta with foliate panels between them. The theme is classical and handsomely developed through the use of fine materials. The iron work of the front doors and areaway railings is also outstanding. Although many fire escapes are used on the front, the overall appearance of these apartments is one of dignity and coherence.

#129, 133, & #135 Transitional in style from late Greek Revival to Italianate, this row of three brick town houses was built in 1851 for the Estate of Elizabeth Walsh, the maternal grandmother of the writer Henry James. She owned considerable property in The Village and had purchased this, and other lots in this block, in 1828 from the heirs of John Rogers. No. 133 is basically the prototype of the row, with its modillioned cornice, its three stories of height and its handsome "eared" Greek Revival doorway. It is easily recognized as a building of the Eighteen-fifties by the French windows of the drawing room floor and the cast iron Italianate type railings at the stoop. Nos. 129 and 135 have each raised one story. No. 129 has been remodeled to provide a basement entrance in the handsome rusticated stone basement.

#131 (No. 131 is not part of the present numbering system.)

#127 Built in 1855 for Eliza McClellan, but taxed to Dr. Benjamin Brandreth of Ossining, N.Y., this house with stone front rises four stories above a rusticated stone basement. The ironwork, the double front doors with segmental arch at the top, and the bracketed roof cornice, all exemplify the Italianate style. A remodeling in 1934 resulted in raising the sills of the drawing room windows and in simplifying the lintel over the doorway. Otherwise, this dignified house remains but little changes.

#123  
(#119-125) A six-story apartment house here occupies the site of the First Reformed Presbyterian Church. It employs Flemish bond brick work with stone trim and has fire escapes at each end. Low pediments with terra cotta ornament surmount the parapet and arched windows are to be seen

WEST TWELFTH STREET North Side (Betw. Seventh & Sixth Aves.)

#123 in the stone basement and again at the top. It was built in 1916 for  
 (#119-125) the Lustgarten Co. and was designed by Joseph C. Schaeffer, architect.  
 cont.

#117 Transitional in style from late Greek Revival to Italianate, this three-story brick house with stone basement is virtually unaltered. It was built in 1848 for Elizabeth Walsh and is the only survivor of a row of five houses (Nos. 109-117) which stood on the site of the twenty-one story apartment building on the corner of Sixth Avenue. The notable features are the paneled double doors, the dentiled roof cornice with paired brackets and the full-length drawing room French windows with iron railings. The ironwork at the stoop is exceptionally fine.

(The corner building, which is a block-long apartment house on Sixth Avenue, is outside the Historic District.)

WEST TWELFTH STREET (Between Seventh & Greenwich Avenues)

This very short street expresses a diversity in architectural periods. Two of the buildings, a theatre occupying the south side and an apartment house on the north side near Greenwich Avenue, are both of the Nineteen-twenties. These dark brick buildings, with their stone and terra cotta trim, are in dramatic contrast with the glistening white of the contemporary National Maritime Union headquarters.

This building at the Seventh Avenue end has an interesting contemporary design and is built above two curving glass block walls. The dramatic overhanging effect of the top floors, with their scalloped edges, produces an interesting play of light and shade on the white walls below them.

These are all large buildings, and the great contrast between them gives special interest to this block.

WEST TWELFTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#200-212 This large theater, occupying a triangular shaped lot (described under No. 2 Seventh Avenue), was erected in 1920-21.

WEST TWELFTH STREET North Side (Betw. Greenwich & Seventh Aves.)

#225 Built in 1925-26 with its corner on Greenwich Avenue, this six-story brick apartment house in the Neo-Tudor mode displays considerable detail of stone and terra cotta. The brick work consists of alternate headers and runners with decorative brick panels beneath certain windows. The doors and windows of the first floor are crowned with drip (label) moldings and the parapet at the roof is crenelated. The architects were Gronenberg & Leuchtag.

#211-219 This is the south side of the National Maritime Union of America Building (described under No. 20 Seventh Avenue), built in 1962-63. The painter, Stow Wengeroth, lived in a house on this site, No. 213, during the Nineteen-thirties.

WEST THIRTEENTH STREET (Between Sixth & Seventh Avenues)

Interesting contrasts present themselves in this primarily residential street where town houses and apartment houses predominate. An extremely handsome hexastyle Greek Revival church easily dominates the street, although no higher than the handsome rows of brick houses which adjoin it. It is located near mid-block on the north side and, in its architectural excellence, sets a high standard for its neighbors. Large apartment houses on the Avenues close the ends of the north side of the block (the one on Sixth Avenue is outside the Historic District).

With regard to the apartment house at the Seventh Avenue end of the block it should be noted that, had a regulatory body been in

PLEASE REFER TO  
 CITY  
 LANDMARKS PRESERVATION  
 COMMISSION

WEST THIRTEENTH STREET (Between Sixth & Seventh Avenues)

existence when it was built, it might, through careful design, have been made to harmonize better with the neighboring buildings in use of materials, details and overall treatment.

Along the eastern end of the north side are several unrelated large buildings of brick. A seventeen-story residential building of the Nineteen-twenties, achieves a fair degree of harmony with its neighbors through use of individual windows and use of setbacks, one of which aligns with the town houses. A commercial building there is also worth noting for the attempt of its designer to make it harmonize with the buildings in the street. In between these larger buildings are two remarkably fine Greek Revival town houses, reminders of the original appearance of this part of the City.

On the south side, long rows of brick houses present a fairly uniform picture of domestic tranquility although interspersed with apartment houses and a school consisting of remodeled town houses. All are of brick and designed with great care and attention to the initial character of this street.

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#104

This three-story brick house is one of a row of five identical houses (Nos. 104-112), of which only Nos. 104, 110 and 112 now remain. It has a basement and high stoop and remains but little changed on the exterior since it was built in 1844-45. The houses were evidently built as a joint enterprise by John S. Lawrence, attorney at 67 Wall Street, and John D. Burtnett, a butcher, who purchased the lots from Lawrence in 1844 and paid the taxes in that year. They both maintained an interest in the properties until 1846, when Burtnett lost his share in a foreclosure.

The most notable feature is to be found in the window cornices cut out in a low ogival arch pattern, which was a feature of this row. A dentiled roof cornice of Greek Revival type crowns the front wall. The basement of No. 104 has been converted to commercial uses, and the front doorway has been somewhat altered although it retains its handsome handrailings at the stoop.

#106-108

"The Majestic" apartment house, which occupies the site of two of the Burtnett-Lawrence houses, was erected in 1911 for Harbater & Silk, and was designed by Charles B. Meyers, architect. It has a stone first floor and the end windows are brought forward in bay-like projections carried on stone corbels at the top of the first floor. These bays have quoins at the corners up to the fifth floor and are unadorned at the sixth floor except for the low pediments which crown them.

#110-112

These two attractive brick Greek Revival houses, part of the Burtnett-Lawrence row of five (Nos. 104-112) built in 1844-45, have retained their original dentiled cornices and unusual stone window lintels with a low ogival arch motif carved in each. No. 110 has retained its original stoop and handsome ironwork. The outer doorway here is the original, although the double doors probably replace a Greek Revival original with sidelights and transom. Full length French windows at the first floor replace the original double-hung sash which may be seen at No. 112 minus its original muntins. No. 112 has had the stoop removed to provide a basement entrance but the rusticated stonework remains, in contrast to No. 110, which has been smooth-plastered. The ironwork of No. 112 is attractive but not the original. The fire escape was added when the building was converted in the Nineteen-thirties to a multiple dwelling.

#114, 122  
& #124

Of a fine row of six houses built in 1848 (at Nos. 114-124) for the heirs of Elizabeth Walsh, only Nos. 114, 122 and 124 remain. Inasmuch as the Walsh heirs sold the lots in May 1848 to John Hanrahan, the builder who had erected a similar row (Nos. 147-161) across the street in 1847-48, it is probable that he erected this row as well.

They are transitional in style and retain their original stoops, Greek Revival railings, and dentiled cornices. No. 114 has retained its muntined sash at the upper floors while casements, with transoms, take their place at the first floor. The double doors may be the originals in view of the late construction date. The outer doorways with pilasters supporting the entablature should be noted on this row.

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)

- #114, 122  
& #124  
cont. Their handsome architraves, at Nos. 114 and 126, have the classical refinement of three horizontal divisions which is rarely encountered. The windows of the upper two floors of No. 124 were altered in the Nineteen-thirties, replacing two windows by large steel studio-windows.
- #116-120 Katharine House is one of five residences for young business women belonging to the Ladies' Christian Union. Erected according to the designs of Benjamin W. Morris, it is eight stories high and was built in 1930-31. It is a simple brick building with headers at every sixth course. Above the first floor a horizontal stone band course extends the width of the building. At the second floor, large rectangular windows are surrounded by shallow arches with stone impost blocks and keystones. Conventional small-sized double-hung windows are used for the upper floors and the building is crowned by a simple stone cornice with brick parapet. It harmonizes well with its neighbors through use of similar materials and simple straightforward detail.
- #122 & 124 This pair is described under No. 114.
- #126 This house was erected for the Remsen Estate as part of a long row of twelve houses which originally extended from Nos. 126-148. No. 126 is discussed below, under Nos. 132-140.
- #128-130 The six-story apartment house, occupying the site of two houses of the Remsen row, was erected in 1910 of handsome Flemish bond brick-work for Harbater & Silk and designed by Bernstein & Bernstein. It has a rusticated stone first floor and some elaborate stone trim at the top floor. All of the intermediate floors have windows with splayed stone lintels displaying vertical, console-type keystones; otherwise, the surrounding brick wall is unadorned.
- #132-140  
& #126 In 1842 the Estate of John Remsen, wealthy descendant of an old Dutch family, built twelve fine Greek Revival houses of brick, of which six still retain some of their old appearance (Nos. 126 and Nos. 132-140). No. 126 and No. 134 are the best preserved. Both have their fine dentiled roof cornices, muntined windows with lintels capped by delicate moldings, ironwork at the stoops and areaways, and doorways. They both also retain the low attic-story windows which give the houses such an attractive appearance. No. 134 is particularly charming with its exterior white blinds, added at a later date (although many Greek Revival houses did have shutters), and with its fine original doorway with pilasters, side lights and transom. From 1847 to 1860 it was the home of Henry Jarvis Raymond, first editor of The New York Times.  
Nos. 132, 136 and 138 have been remodeled to provide basement entrances and Nos. 132 and 136 have had their attics raised, so as to introduce higher windows. No. 140 has kept its original well proportioned cornice and attic windows but has been remodeled to include a basement restaurant. The original stoop is in place but has been narrowed to provide for a single door with adjoining window inside the original door opening. A large studio window takes the place of the two original windows of the first floor.
- #142 No. 142, originally also a part of the Remsen row, was remodeled in 1938 replacing the double-hung window sash with steel casements. When the house was raised, the attic windows were bricked up. A large north-light studio window of steel now extends the width of the house with its sill at the roof cornice level of the adjoining houses. The window is capped by a metal fascia. The most notable feature of this house is the small iron stairway, set to one side, which leads up to the narrow front door.
- #144-148 Remodeled in 1940 and raised in height to provide more space for the City and Country School, Nos. 144-148 were originally the westernmost three houses of the Remsen row, built in 1842. The brick facades now present an appearance of austere simplicity to the street. They are unified at the top by a continuous level stone coping across the front walls of all three houses. Most of the original window and door



WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)#144-148  
cont.

openings have been used and a basement entrance at No. 144 now serves as an entrance to the school. No. 148 has two large studio windows of steel at the third floor and a small extension projects forward at street level, running the width of this building and filling the former areaway. These houses were remodeled according to the designs of John C. B. Moore, architect, for Lucy Sprague Mitchell, noted author of children's books, and wife of Wesley C. Mitchell, a founder of the New School for Social Research.

#150-156

These four houses were built in 1846 as part of a row of five residences which once included No. 158. They were erected for the Estate of Peter Remsen, a member of the same old Knickerbocker family who had built the adjoining houses to the east.

The houses still retain traces of their original Greek Revival style, as is evidenced by the low attic windows and dentiled roof cornice at No. 150, the window lintels capped by miniature cornices at Nos. 150 and 156, and the stoop and areaway railings of Nos. 152-156. These retain much of the original ironwork, with the characteristic classic fret design. Although No. 150 has been remodeled to provide a basement entrance, it still displays the characteristic rustications, as does No. 156.

The doorways at Nos. 152-156 have all been interestingly remodeled at various times. No. 152 displays an Italianate style doorway, typical of the Eighteen-fifties, with double paneled doors surrounded by the characteristic rope molding. The paneled roof cornice is also a later addition. The graceful entrance doorway at No. 154 is related to French design traditions of the third quarter of the Nineteenth Century.

#158

No. 158, which looks so different today, was also originally part of the Peter Remsen row. In 1884, the roof was raised and in 1901 the old front wall was removed and replaced by the present front, three windows wide. The house is set well in front of those houses to the east of it and it aligns with the adjoining corner apartment house. An attractive entrance door, with bracketed hood, is located at street level. The upper floors are severely simple, except for horizontal band courses and corner stones (quoins). The high parapet is totally devoid of ornament.

#160-162

This corner six-story apartment house (described under Nos. 37-39 Seventh Avenue) was built in 1924.

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#163

This twenty-story apartment house on the corner (described under Nos. 41-49 Seventh Avenue) was built in 1962-63.

#147-161

This row of eight brick houses was built in 1847-48 by John Hanrahan, builder. They were built in the Greek Revival style, although only Nos. 153 and 161 retain their original doorways unaltered. No. 161 is the best preserved except for the replacement of all its upper windows by eight over eight panes of glass in lieu of the original six over six. The handsome doorway has a double door with rectangular center panels rounded, top and bottom. These belong to a later date. The rusticated stone basement has been preserved here, as at Nos. 147, 153, and 155. Nos. 151, 153, 155 and 161 have retained their stoops with the original iron handrailings and only Nos. 147, 153, 155 and 161 have their original dentiled roof cornices. Basement entrances have replaced stoops at Nos. 147, 149, 157, and No. 159. As remodeled, No. 159 has a new brick facade with parapet, while No. 157 had its wood windows replaced with metal ones and had a brick parapet to the same height as No. 159. No. 151 was remodeled after 1850 and displays a fine bracketed cornice with dentils and panels between brackets. No. 149 was remodeled much later to include fine balustrade sections in the brick parapet, one above each window. No. 147 provides the best idea of the original appearance of the windows, including diminutive cornices still at the upper stories.

#143  
(#141-145)

The Village Community Church is one of the most handsome and best proportioned of the remaining churches of the Greek Revival. Hexastyle



WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #143  
(#141-145)  
cont. this church is attributed to architect Samuel Thomson and has been faithfully reproduced after having suffered two fires since it was built in 1846. It is the offspring of the old Third Free Presbyterian Church, which once stood at the corner of Houston and Thompson Streets. When built, it was known as the Thirteenth Street Presbyterian Church. In 1846, the three lots, Nos. 141-145 West Thirteenth Street were acquired, and work was begun on the new church. It was formally consecrated on September 3, 1847, but burned in January 1855. By October of the same year, however, it was reopened. According to the record it burned again in April of 1902 but was once again reopened in January of 1903. In 1910 it became the Greenwich Presbyterian Church when it united with the Fourteenth Street Presbyterian Church. It was Dr. Samuel D. Burchard, long a rector of the church, who made his famous speech on "Rum, Romanism and Rebellion" at the Fifth Avenue Hotel, which helped win the presidency for Grover Cleveland in 1884. Later, the Church became known as the Village Presbyterian Church and when, more recently, it combined use of the building with a Jewish Congregation, it became the Village Community Church.
- #139 This handsome brick Greek Revival house was built in 1846 as the rectory ("manse") for Dr. Samuel C. Burchard, Minister of the Thirteenth Street Presbyterian Church, adjoining. It retains its original stoop with handsome iron handrailings. The door frame has "ears," and a bold pediment superimposed above it echoes the adjoining church. It has the original simple stone window lintels and the windows of the top two floors have retained their muntins. The cornice has short brackets extending horizontally over a simple fascia board.
- #133-137 These three brick houses of the Greek Revival period are all that remain of a row of ten similar houses, Nos. 119-137, built by Stephen B. Peet in 1845. Peet, a real estate developer, was very active in the Village at this time; for example, at Nos. 16-34 Bank Street and Nos. 217-235 West Eleventh Street. Nos. 133-137 West Thirteenth Street retain their stone basements (brick at No. 137), stoops, and dentiled roof cornices. Nos. 135 and 137 have their original Greek Revival handrailings at their stoops. Doorways and window sash have been replaced. The continuous roof cornice of this row was later embellished by the addition of vertically placed console brackets, one at each end of each house.
- #123-131 The Salvation Army's Evangeline Residence for girls, a seventeen-story brick building with setbacks and stone trim, occupies the site of five of the ten Greek Revival houses built by Stephen B. Peet in 1845. It was built in 1928-29 and was designed by Voorhees, Gmelin & Walker reflecting the style of buildings of that period.
- #115-121 This six-story brick apartment house of 1923-24 adopted the Federal detail so popular in the Eclectic period during which it was built. It was designed by Gronenberg and Leuchtag for Joseph Harbata. This Neo-Federal style may be seen in the doorway and in the handsome lintels of the first floor windows. A modillioned cornice, with urns above and small marble panels below, continues the Federal theme, but the sixth floor windows, with their blind arches set above pseudo-balconies, with two escutcheon motifs above them, introduce an Italian Renaissance design at this level. This building stands on the site of two of Peet's Greek Revival houses of 1845 to the west and two of 1844 built by John L. Lawrence to the east.
- #111 & 113 These two particularly fine Greek Revival town houses retain most of their original features and are the sole survivors of a row of eight houses which once extended to Sixth Avenue. They were built in 1844-45 for John L. Lawrence, a noted lawyer, and important property owner in The Village. Both have their original stoops, iron handrailings, and dentiled roof cornices. The delicate cornices over the window lintels at No. 113 have been retained. No. 111 is particularly well preserved, since it remained until 1938 in the ownership of the same family which purchased it from Lawrence. Here we find the muntined window sash on the upper floors and the original wood door

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#111 & 113 cont. enframement with its pilastered sidelights and transom above. Also notable is a cast iron balcony at first floor level of most unusual Greek design. Henry Jarvis Raymond, editor of Harper's Magazine and founder and first editor of the New York Times, lived at No. 113 in 1845-47, and the sculptor Peter Grippe lived there one hundred years later.

#107-109

This six-story loft building of brick, designed by George Van Ausen for Sheppard, Knapp & Co. in 1900, is a good example of a commercial building, constructed in the heart of a residential neighborhood, where an attempt was made to create a design in harmony with its surroundings. The first floor is largely open with paneled, cast iron columns supporting a broad entablature. Above this point the facade is divided into three portions with a series of large triple windows at the center, flanked by single windows at the ends. These end windows are handsomely framed with terra cotta and although all the windows are of steel they have muntins and window lights of a size which accords with those of the surrounding houses. The sixth floor end windows have terra cotta balconies supported on console brackets.

(The modern apartment building occupying the corner site on Sixth Avenue is outside the limits of the Historic District.)

WEST THIRTEENTH STREET (Between Seventh & Greenwich Avenues)

A great variety of architectural styles and periods lends interest to this street. It is primarily residential and, as such, is an attractive part of the neighborhood. The buildings range in date from a small Federal style town house to the large National Maritime Union building, a contemporary structure.

This variety may best be seen on the south side, beginning with the glistening white National Maritime Union building, past a handsome Italianate school of the mid-Nineteenth Century, followed by a low apartment building and several houses. Next comes a handsome industrial building, of the same height as the houses, which makes an interesting contrast with them in its classicism and rusticated brickwork, a product of the early years of the Twentieth Century. The prowlike building at the end of the row, built in the Eighteen-eighties, also displays some handsome brickwork in its corbeling at the top.

A particularly attractive feature of this school is the manner in which the wall of its playground has been related to the school building, by simply extending the rusticated ground floor treatment out along this wall. Details such as this may be considered architectural refinements of the first order.

The north side, while featuring a commercial intruder at mid-block, is graced at one end by a church and at the other by a handsome diminutive library building. Here is the familiar pattern of three-story brick town houses, interspersed with apartment houses, most of which are clustered near the Seventh Avenue end, adjoining the Gothic church and its distinguished parish house.

The library at the western end of the block, now being converted to residential use, is outstanding as a charming reproduction of a Dutch guildhall of an early period. This building, as small as a house, lends great distinction to the street, and it may readily be recognized as the work of a noted architect. Adjoining it to the west is a costl electrical substation influenced by French designs of the Nineteen-thirties, but designed with a complete disregard for the scale of the adjoining buildings.

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#200-206

This is the north side of the National Maritime Union's headquarters building (described under No. 36 Seventh Avenue), built in 1962-63.

#208  
(#208-218)

The Food and Maritime Trades Vocational High School is located in one of those handsome brick Italianate style buildings erected by the

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#208  
 (#208-218)  
 cont.

City in the third quarter of the Nineteenth Century.

The most conspicuous features of the school are the rusticated stone first floor with round-arched windows and the two symmetrically placed end bays projecting slightly forward and crowned with low-angle pediments. They are connected by a handsome modillioned cornice which runs the length of the building. The end bays have round-arched windows at all floors, with stone keystones and impost blocks. The upper floors of the central portion have square-headed windows surmounted by triangular or segmental pediments, while the double windows at the center, like the main entrance doorway beneath them, are similarly square-headed with horizontal cornices at the lintels. A particularly attractive feature of the school is the manner in which the playground enclosure has been created to the west of the building. Its rusticated wall is in effect an extension of the rusticated ground floor wall of the school and it extends, with only a projecting break, across the one-story building at the west end of the property.

Long known as Public School No. 16, this building expanded in stages to meet the growing needs of the community. The oldest part is the center, five windows wide. It was erected in about 1869, and had twenty teachers including those for its primary department, according to Valentine's Manual for 1870. Before 1879 this school had been flanked by the handsome end bays at the street front, and before 1887 by larger side wings at the rear, thus almost filling the playgrounds. By 1899 the school had undergone a major expansion on another plot adjoining to the west. This included a long narrow one-story building facing a new playground, and without an opening at its street end, but signaled there by a projecting break in the school wall as already mentioned.

On this site had stood an earlier school, Public School No. 17, erected in 1843 by the Public School Society. It was not until a decade later that the City took over administration of these schools. The school building of 1843 had the form of a handsome Greek temple. It was three windows wide, with a rusticated entrance floor supporting four columns two stories high, the whole crowned by a high-angle triangular pediment.

#220-222

A six-story brick apartment house, built in 1904, adjoins the school complex to the west. Built as a "cold water flat," it nonetheless has handsome stone window lintels with multiple type keystones and horizontal stone band courses. The ground floor stores were remodeled at a later date and a brick parapet now takes the place of the inevitable cornice of that period. It was designed by George F. Pelham for Abraham L. Beckhardt.

#224

This five-story brick apartment house, only three windows wide, may incorporate part of the house built in 1834 for Richard Taylor. The windows of the second and third floors, with their simple stone lintels, suggest that this may be part of the early building; an additional story, with mansard roof above, was a somewhat later addition. Alongside the ground-level entrance, a former store has been replaced by two windows with high sills.

#226

This two and one-half story house with basement entrance was built in 1833 for Samuel Phillips, lamplighter, and might best be described as late Federal. It is extremely simple, retaining its Flemish bond brickwork and muntined sash at the first floor. The bracketed cornice was added after the mid-Nineteenth Century and a large double dormer was added, on center, sometime later. It is interesting to note that there is also a house at the back of the lot.

#228

This attractive studio building is the result of two alterations to a Nineteenth Century house. In 1926 a fourth story studio apartment was created. Here, a full width steel window with French doors and wrought iron balcony is surmounted by a metal skylight set in the steep incline of the roof. Still later, new steel casement windows with horizontal muntins were introduced to replace the old windows. An attractive front door was also a part of this new work. All the lintels were done in soldier-course brickwork. A low, neat wrought iron fence with areaway gate was also added.

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

- #230-232 Industry, in the form of this dignified low building, introduced itself into this area in 1901. It was described as a combination office, factory, shop, and stable when it was designed by Robert Maynicke, architect, for James S. Herman. In style it reflects the new Eclecticism which followed the World's Columbian Exposition of 1893 in Chicago. Here, rusticated brickwork and radial brick keystones lend a note of refinement and elegance to the new industrial scene. It later became a studio building.

- #234-240 A five-story studio apartment building of 1882 (described under Nos. 110-118 Greenwich Avenue) is located on this corner site.

WEST THIRTEENTH STREET North Side (Betw. Greenwich & Seventh Aves.)

- #253 This substation building for the Municipal Subway System (also No. 120 Greenwich Avenue) is, due to the nature of its architecture, virtually without scale. Were it not for the small library building adjoining it to the east with conventional-sized windows, this substation would seem to tower up to a considerable height. Built in 1930, it exemplifies the new French style which might aptly be termed "moderne." It shows the influence of the Exposition des Arts Décoratifs held in Paris in 1925 and is decorative architecture, relying for effect largely on the details of its stone trim and on the patterning of its brickwork to express different planes of masonry.

- #251 This notable library building, the Jackson Square Branch of the New York Public Library, was designed by the famous architect, Richard Morris Hunt. It is best documented by an excerpt from the Richard Morris Hunt family papers under the heading "1887" as follows: "1887 opened with the W. K. Vanderbilt stable. . . Public Library Building, West 13th Street, for G. W. Vanderbilt and his stable at Clifton, Staten Island . . . ." This makes it clear that at this period branch libraries were often the benefactions of private donors.
- Here we see a charming reproduction of a Dutch guildhall of an early period, retaining traces of the Gothic, as may be seen in the trefoils of the blind arches above the windows. Special leaded glass, still to be seen until recently in the upper sash of the third floor, once filled the upper sash of the two lower floors as well, giving the building a truly continental appearance. The iron strapwork which is typical of this style of architecture flanks the third floor windows and the Renaissance gable. It is currently being remodeled as a private residence.

- #245-249 In 1854 Mary Ann C. Rogers built six handsome Italianate town houses (Nos. 239-249), two of which were razed to accommodate an apartment house (Nos. 241 and 243). The prototype of them all is to be found today in No. 245 which has many of its original features, notably its stoop with original Italianate handrailings, the windows, and the handsome bracketed roof cornice which appears at all three buildings. The doorway has a segmental-arched top with curved molding surmounted by a horizontal cornice with stone blocks above. Actually, the door-frame at No. 247 has its original moldings, altered at No. 245, and its original doors with octagonal lower panels. The first floor windows of Nos. 247 and 249 have been made full length with new muntined sash added. No. 249 was further altered in the Nineteen-thirties to provide a basement entrance, in lieu of the stoop, while a shop was added alongside of it.

- #241-243 This elaborate six-story brick apartment house, built in 1905-06 by Neville and Bagge for Louise H. Harris, is heavily ornamented with brick quoins at the sides, brick rustications, band courses, and radial brick lintels with keystones. It occupies the site of two of the Rogers town houses and stands in front of the remaining ones availing itself of the full depth of the lot at the front.

- #239 The easternmost of the Rogers row of six Italianate town houses, built in 1854 (discussed under Nos. 245-249), retains its original stoop and doorway with all of its windows and roof cornice unchanged.

WEST THIRTEENTH STREET North Side (Betw. Greenwich & Seventh Aves.)

- #237 This five-story brick apartment house, designed in 1884 by F. W. Klent, has horizontal stone band courses at sill level which extend the width of the building. The stone window sills have brick corbels beneath them and the stone lintels, carried on corbel blocks, have cornices. The ground floor entrance appears always to have had shops on either side. The elaborate cornice with curved brackets and intermediate dentils, set above a series of beveled panels, is typical of the Eighteen-eighties.
- #231-235 This group of small houses was originally built in 1854 as a row of five, of which two were replaced by the present building at Nos. 227-229. Of the remaining three houses, only No. 233 still retains its roof cornice; at Nos. 231 and 235 the original roof cornices have been replaced by plain brick parapets. The houses, built in the vernacular, are in good scale and, although they now have basement entrances, accord well with the neighboring houses.
- The row was erected for George C. Byrne, a lime dealer, on land he had purchased from William C. Rhineland. Byrne lived in one of the houses now replaced by the apartment building at Nos. 227-229.
- #227-229 This stuccoed, six-story building occupies the site of two of Byrnes' original small houses. It is another commercial intruder built for James S. Herman as were Nos. 230-232 across the street. It was erected in 1895 and is an interesting attempt to achieve an almost continental modernity. It was acquired by W. & J. Sloane and continues in commercial use today. Its bizarre stepped parapet gives the building a plastic quality belied by the rigid cubism of a later vertical extension above it.
- #225 This three-storied shop was built in 1909 by Ditmars & Brite for the New York Consolidated Card Company and, although very simple, it is a straightforward and fine expression of brickwork. It uses true brick arches for its large windows instead of the more usual and less expressive horizontal steel lintels and at its parapet, with a subtle expression of corbels, suggests the carrying of a shallow balcony.
- #221-223 These two houses were begun in 1851 for William C. Rhineland and sold, unfinished, to Martin C. Flynn the following year. They were once part of a row of six (Nos. 213-223). No. 221 retains many of its original features including its stoop and cast iron handrailings. At this date they are beginning to evidence the influence of the new Italianate style. This may be seen in the ironwork of the stoop and in the double-hung sash of the second floor windows, where the central muntin is thickened to simulate continental casements. The roof cornice with its row of small paired brackets may be the original, although they do not bear the visual relation to the windows below them which was usual in this period. The doorway has been smooth-stuccoed and has lost the original profiles of its moldings. No. 223 now has a basement entrance and a roof cornice of a later date, but it retains its original sash at the upper floors.
- #217-219 These two houses were also begun in 1851 for William C. Rhineland's row and sold, unfinished, to W. B. Field in 1852. They have been combined to form a small apartment house for which a central fire escape has been added. A handsome basement entrance with columnar porch is located on center. At second floor level, to the right of the entry, the two parlor floor windows have pediments reflecting the period when the house was built. They can be compared with those to the left of the entry at the second and third floors which are fussy and overly delicate. The roof cornices belong to the period just before the end of the century.
- #213-215 This apartment house, which is so compatible with its surroundings, was built in 1851 as two houses. They were erected for George P. Rogers and William C. Rhineland, as part of the same row as the neighboring houses to the west. In 1886 it was raised from three stories to four stories. In 1925 another story was added above the cornice; entrance

WEST THIRTEENTH STREET North Side. (Betw. Greenwich & Seventh Aves.)

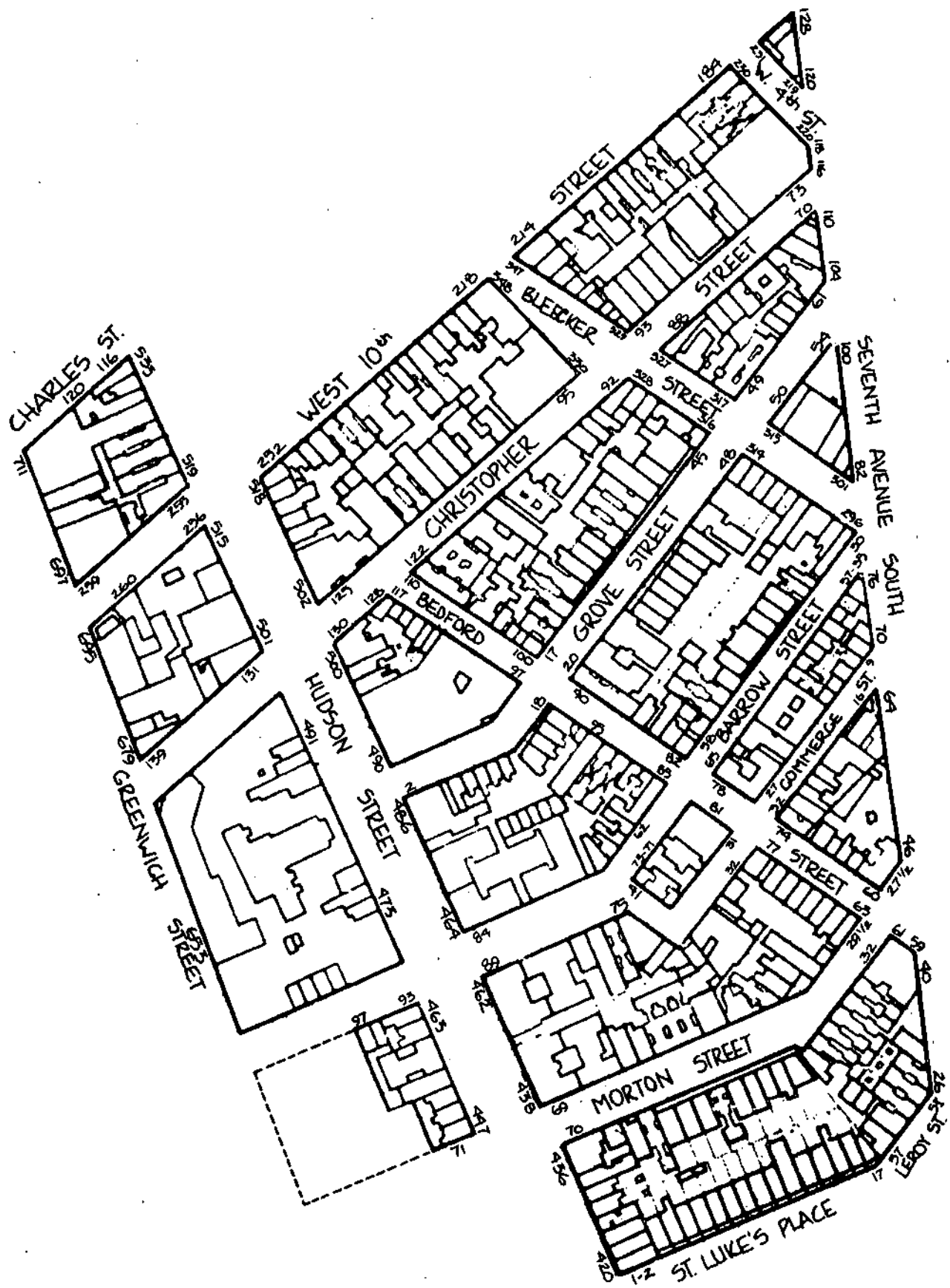
- #213-215 was changed to a ground floor entry, flanked by columns and by round-arched windows of the floor above. These two stories are treated as a unit, forming one stone base course. Above this level, the walls are of brick and the windows have splayed lintels with keystones, doubtless added in the Eighteen-eighties. The cornice above the fifth floor, added at the same time, is exceptionally handsome with modillions set above a row of dentils. When the top story was added an ornamental wrought iron railing was set on top of the cornice.
- #209-211 This large six-story apartment house, "Greenwich Court," has accommodations for thirty-five families. It was designed in 1909 by Charles B. Meyers for Samuel Lippman and is constructed of brick with stone trim. The ground floor is rusticated in brick with splayed window lintels displaying vertically placed consoles used as keystones. The impost blocks of the lintels are extended into a horizontal stone band course which visually connects them. The second floor windows repeat the console keystones in the lintels, while those above are multiple keystones. The building is crowned by a very large roof cornice, carried on brackets with panels in the fascia below.
- #205-207 This seven-story brick apartment house was built in 1961 for Abraham Chintz by Wechsler & Schimenti. With the new, lower ceiling heights it is no higher than its six-story neighbor No. 209-211. It is four windows wide with each opening a triple windowframe. Here an opportunity was lost to carry the fire escape balconies full width, instead of which they end indeterminately in the centers of the end windows.
- #201-203 The Metropolitan-Duane Methodist Church, at this corner site (described under No. 44 Seventh Avenue), was built in 1931. An attractive two-story parish house, built of the same materials and in the same Gothic style, occupies the rear of the church property, facing West Thirteenth Street.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 6



**AREA 6**



BARROW STREET (Between Seventh Avenue South & Bedford Street)

The warm quality of brick creates an atmosphere for this street. A progression in heights and in ornamentation may be noted. Severely simple one-story buildings, at the Seventh Avenue South corners, precede a diverse array of two and one-half and three-story town houses followed, at the Bedford Street end, by buildings of four to six stories, some with turn of the century ornamentation.

Interest centers on the rows of low houses because of their livable character and the sober quality of their design. Those in the Federal style feature two with pedimented dormers on the south side, while the early Italianate houses on the north side include some pedimented doorways. A polygonal bay window inserted into a pedimented doorway at the time of conversion to a basement entrance is an interesting solution to the problem of retaining the main stylistic feature of a house. Normally a doorway is too large in scale to enframe the standard size window of a house.

The corner buildings on this street lack any kind of ornamentation or relief to lend grace to their severe parapets which are so out of harmony with the quality of the neighboring houses. Their design could have been improved by noting two attractive treatments to be seen on the north side of the street, either the dentiled brick cornice on a two-story building or the projecting band course above fourth floor windows of a double house. Likewise, on the north side of the street, one of a pair of Neo-Grec apartment houses has had its ornamental cornice most unsuitably replaced by a pseudo-Spanish tile overhang. Such unsympathetic designs would have been improved by the architectural controls of a regulatory body.

This section of Barrow Street is one of the attractive streets in Greenwich Village. It is lined on both sides by houses ranging in style from the late Federal through the Italianate to Eclectic. Formerly called Reason Street, it received its present name in 1828, following the construction of the early houses on the street. The eastern half of the block, bounded by Barrow, Bleecker, and Commerce Streets, had been purchased in 1825 by Charles Oakley, a well-to-do attorney and real estate developer who owned a great deal of property in the area.

BARROW STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

#35-37

This one-story café, built on a triangular lot fronting on Seventh Avenue South (Nos. 74-76), was erected in 1921 by Stephen G. Veolin for Albert M. Gilday and Emelia Ludwig. It replaced a six-story building on the site, demolished when Seventh Avenue South was cut through in 1919, following the construction of the Seventh Avenue subway line in 1914.

#39-51

These seven attractive, though modest, houses of the late Federal period were all built within two years of one another: the three dwellings on the right, Nos. 47, 49, and 51 in 1826; the four to the left, Nos. 39, 41, 43, and 45 in 1828. With the exception of No. 51, they were built as speculative houses for Charles Oakley, who was taxed for Nos. 45, 47, and 49; they found tenants immediately. Among the first tenants were Jacob Bogert, carpenter at No. 39; Jacob Naugle, mason, at No. 47; and Jacob A. Roome, carpenter, at No. 51, all of whom may have played a part in the construction of these houses, together with Abraham Bogert (also Bogart), stonecutter, who developed adjoining properties.

The original appearance of all these houses must have been similar to Nos. 41 and 51. Both are two and one-half storied wood buildings with brick fronts in Flemish bond, steeply pitched roofs and dormer windows. No. 51 retains its original single dormer, replaced at No. 41 by a double casement window surmounted by a low pediment. Stone lintels provide a contrast to the brick facades, as do the cornices, of wood at No. 51, and sheetmetal at No. 41. The stoops and areaways have attractive iron railings: those at No. 41 are cast iron, dating from a later period, while the very simple ones at No. 51 are the wrought iron originals.

Third floors with bracketed cornices were added in the Eighteen-

BARROW STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

#39-51  
cont. seventies to Nos. 39, 43, 45, 47 and 49, as may be seen in the change in the brickwork, from Flemish to running bond. All these buildings, with the exception of No. 39, which had its entrance at No. 12 Seventh Avenue South through a small courtyard access, have retained their stoops and, in some cases, their original doorways. The doorways at Nos. 45 and 47 are particularly attractive, having as frames a pair of Doric columns. The stone lintels, flush with the brickwork, and the slightly projecting windowsills, supply a welcome contrast to the brick facades. Small sheetmetal cornices, a later addition, appear above the windows of Nos. 45 and 47. The modillioned roof cornice of No. 39, and the console brackets for Nos. 43, 47 and 49, as well as the cornice with paired brackets at No. 45, date from a later period, when the third story was added. They are interesting to compare with the original simply molded cornice with fascia board still to be seen at No. 51.

The iron railings at the areaways and stoops of these houses also deserve special mention. The intricate Italianate design of the railing at No. 43 is particularly handsome and dates from the mid-Nineteenth Century. It should be noted, however, that the simple wrought iron railings, as at Nos. 49 and 51, are most likely the originals. Those at Nos. 45 and 47 have been modified at stoop level by the addition of Greek Revival castings similar to those around the corner, at Nos. 13 and 15 Commerce Street, also owned by Charles Oakley.

Mark Van Doren, the poet and writer, lived at No. 43 Barrow Street in the mid-Nineteen-twenties.

#53-57 This six-story yellow brick apartment house with stone trim (also Nos. 19-23 Commerce Street) was built in 1908-09 for the Hoase Lippman Construction Co. It was designed by Somerfield & Steckler, architects. It has a rusticated stone base with central entranceway protected by a bracketed cornice stone. To provide interest, the design features a vertical tier of pedimented windows at each end of the building. The top floor is of rusticated brickwork crowned by a classical cornice.

#59-61 This strictly utilitarian five-story loft building of brick displays, as its only detail, stone window lintels and sills. Designed by Julius J. Dieman for Macdougald Haman, it was erected in 1908-09, and extends through to Commerce Street (No. 25). The top floor is surmounted by a brick parapet with coping. Between the first and second floor windows a brick panel fills the space and extends the entire width of the building.

#63 This small brick residence of 1845, originally Greek Revival in style, was one of two houses and was built for Catherine Cruger, on the rear of the corner property. It is three stories high over a basement. The parlor floor windows are floor-length, of the same height as the entrance door. The windows of the upper stories have double-hung muntined sash and all the windows, as well as the doorway, have plain lintels. A sheetmetal roof cornice surmounts the building and replaces the original cornice. The wrought ironwork at the stoop and areaway is very simple.

#65 This five-story brick apartment house of 1921 (described under No. 78 Barrow Street) faces also on Commerce Street (No. 27).

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

#58  
("Pamela Court") There is a low, arched entry with an iron gate between the four-story building at the corner (described under No. 82 Bedford Street) and No. 56 Barrow Street. It opens into a small but picturesque courtyard, known as "Pamela Court" ever since the Nineteen-twenties. This court provides access to the charming little brick building known today as No. 58 Barrow Street, but as No. 82½ Bedford Street when it was originally built for Albert R. Romaine, carter, in 1827. Pamela Court also provides access to several buildings which front on Bedford Street, Nos. 82 through 86 (No. 86 is Chumley's Restaurant, resort of the literati).

#56 This low two-story brick building of 1889 for John F. Asmussen was designed by the architectural firm of Jordan & Giller, and built as a

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

#56  
cont. livery stable and carriage house, with living quarters above. The only decoration is a fine dentiled brick cornice and the stone window trim. The central carriage entrance is now a door flanked by windows.

#52 & 54 This pair of five-story brick apartment buildings, replacing frame dwellings, was designed by Bruno W. Berger, architect, for Alphonse Hogemaner. They were erected in 1891. In style they are Neo-Grec, and display a wealth of ornamental detail. With the exception of the basement and first story and the cornice, altered in 1928 at No. 54, the buildings are identical. At No. 52, which retains its stoop, the first story is notable for its brownstone decorative detail: the rusticated band courses and the flat-arched windows, whose keystones are signalized by small sculptured heads. At No. 54, the segmental-arched windows and entrance doorway are flanked by spiral columns with Romanesque type capitals. The three upper stories of both buildings are divided vertically by brick pilasters seated on corbels and terminated above by elaborate cornice brackets, and below by an ornamental belt course at third story level. No. 52 has an elaborate bracketed roof cornice, while No. 54 is crowned by a horizontal brick band course under a tile overhang. The ironwork of the stoop and areaway of No. 52 is the original. Both buildings have external fire escapes ending above the entrance doors.

#50 Built originally as a private house for Martin Winant in 1847, this vernacular brick building, three stories high, was converted early in this century to a multiple dwelling. The asymmetrical fenestration of the first floor is the result of the elimination of the stoop. The present main doorway is at ground level, while a second and smaller entrance, leading to another house (No. 50½) at the rear of the lot, is located at the extreme left.

#38-48 This dignified row of six brick houses, originally Italianate in style, was erected in 1851 by Smith Woodruff, mason, a member of a well-known family of builders.

The original appearance of this row of three-story Italianate town houses, now greatly altered, is perhaps best seen at No. 48, the house occupied for a short time by the builder, Smith Woodruff. Although it now houses a restaurant, the house retains much of its charm and many features of the original building. A high stoop leads to a very handsome doorway with molded frame, surmounted by a wide low pediment, a survival from the Greek Revival period. This type of entrance doorway, over a rusticated basement, was, in all likelihood, a feature of the other houses. The inner wood doorframe is paneled and has a rope molding framing the doors and the transom; the double doors have arched panels. The parlor floor windows, with transoms in the upper section and casement windows above the spandrel panels, may once have been floor-length. The stone lintels of the windows have diminutive cornices. The top floor has muntined double-hung sash. The house has a prominent roof cornice with a series of horizontal brackets, similar to those of Nos. 38, 40 and 42.

Nos. 44 and 46, housing the Greenwich Music School, have been altered very extensively. A single principal basement entrance for the two buildings, at No. 46, has replaced the two original stoops, and the cornice has been eliminated. Wrought iron railings, with a clef musical symbol, appear at their second floor level. The remaining three houses of the row, Nos. 38, 40 and 42, all have roof cornices identical to No. 48.

No. 40 retains far more of its original appearance than do its neighbors: it displays the kind of floor-length parlor windows so typical of the Italianate style. No. 40 and No. 38 still have bits of original cast ironwork, to be seen in the attractive window railings at parlor floor level. A small polygonal bay window has been added, at a later date, to the facade of No. 38, within the frame of the original pedimented doorway.

This row of houses serves as a reminder of the sober design and good workmanship of many of the forgotten builders of the mid-Nineteenth Century. These new dwellings of 1851 replaced a row of shops, factories, and stables formerly owned by Timothy Whittemore, President of the

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)#38-48  
cont.

Greenwich Insurance Company, whose family owned a great deal of property in the Village. Associated with the mason Smith Woodruff in the construction of this row was the carpenter Benjamin Demarest, whose family also had been long active in the development of The Village. The erection of these houses was made possible by mortgages from Whittemore to the builders. The row thus provides an interesting capsule history of building operations of over a hundred years ago, when an enterprising builder was able to develop property without capital investment. George Merkle, of Merkle & Nichols, iron founders, lived at No. 46 from 1852 on, and also was taxed in 1852 for five houses (Nos. 36-46). However, it is quite clear that all these houses had already been built, and in some cases sold, before he entered the picture.

#34 &amp; 36

These two frame dwellings with brick fronts of Flemish bond were built in 1828 by two carpenters, James H. Stephens (No. 34) and David P. Pye (No. 36), on land they had purchased the year before from Charles Oakley. Late Federal in design, they are the earliest buildings on the block.

The houses are identical in design. Originally two and one-half stories high, with dormers, the roofs were raised in the Eighteen-seventies to accommodate a third floor. The top stories were then finished off with boldly projecting, bracketed cornices terminated at the ends with vertical brackets. The fascia boards are decorated with panels, alternating with circular motifs. Interest is given to these simple houses by the contrast in texture of stone and brick. Plain stone sills and lintels, the latter surmounted by cornices, project slightly from the brick wall and supply horizontal accents. The entrance to No. 34 has its original eight-paneled door with rectangular transom, surrounded by a handsome egg and dart molding. The ironwork, strikingly silhouetted against these light-colored houses, is particularly fine and is Greek Revival in design. The handrailings at the stoops have gracefully curved wrought iron scrollwork in their upper section and anthemion designs below, in cast iron. Cast iron newels, set on stone bases, were an interesting feature until they were recently removed. Simple railings frame the areaways; they have finials, which may represent additions of a later period.

#30-32

This is the side entrance to the small one-story restaurant which fronts on Bleecker Street (No. 296) and Seventh Avenue South.

BARROW STREET (Between Bedford & Hudson Streets)

This street has two blocks on its south side and only one with a bend on its north side.

The emphasis of the street is on apartment living, in buildings five and six stories in height. The use of brick is a unifying factor for buildings of varying styles and sharply contrasting widths and window arrangements.

An unusual apartment house, at mid-block on the north side, reflects its origin as a firehouse in its handsome arrangement of arches. In marked contrast, across the street, is a dignified three-story town house with mansard roof, one of a pair on Bedford Street with garden between.

This street is primarily interesting for its varied development of plot assemblages. On the north side rounding the Bedford Street corner, a late Nineteenth Century example combines unity of design for seven buildings with the desired privacy of individual entrances. By contrast, for Twentieth Century living, a pair of apartment houses at the Hudson Street end surrounds a large garden court.

BARROW STREET South Side (Betw. Bedford & Commerce Sts.)

#67-69

The large six-story corner building, erected in 1952 (described under No. 81 Bedford Street), also faces Commerce Street.

#71-73

This six-story apartment house of 1897, which extends through the block to No. 37 Commerce Street, provides a great contrast in scale and

BARROW STREET South Side (Betw. Bedford & Commerce Sts.)#71-73  
cont.

in style to the small house at the corner, No. 41 Commerce Street. Designed by the architect George F. Pelham for Louisa C. Friedline, this building first served as a combination hotel and boarding house before its conversion into apartments. The richly carved Renaissance ornament of the entrance floor is spaced with elegant dignity, and is echoed in the ornate ironwork of the balcony over the entrance which serves as the end of the fire escape.

BARROW STREET (Between Commerce & Hudson Streets)

The south side of the street presents an interesting contrast of styles facing the large apartment building of the Nineteen-twenties on the north side of the street. A small Italianate house of the Eighteen-fifties appears at No. 81; No. 77 is a fine example of the Eclectic manner of the late Nineteenth Century, while the early Twentieth Century is represented by Nos. 75 and 79. The apartment building on the corner of Hudson Street (Nos. 83-89) is a typical example of the work of the Nineteen-twenties.

BARROW STREET South Side (Betw. Commerce & Hudson Sts.)

#75

This apartment building, presenting its narrow front to the Barrow Street side, was designed in 1912 by the architect William H. Paine for the St. John's Realty Company. The ground floor boasts a series of fine segmental brick arches with stone keystones, wide enough to accommodate shops if desired. Triple windows on the upper floors are set between plain brick piers. The tops of the piers project forward slightly on stone brackets and are paneled, while the top floor spandrel panels have simple designs executed in brick.

#77

Designed by the architect Henry Davidson for William Gillies and Francis Smith, this five-story brick apartment house of 1894-95 is a good example of the Eclectic style of the latter part of the Nineteenth Century. It borrows elements from the Romanesque style in the squat columns supporting the canopy over the entrance doorway and in its decorative brickwork. The roof cornice, on the other hand, turns to the classical tradition, with its pedimented central gable and frieze with triglyphs, swags, and rosettes.

#79

The architect, George F. Pelham, has made maximum use of this narrow frontage by devoting most of the wall to windows in this six-story brick building erected for W. W. Conley in 1906. The recessed ground floor, with planter boxes set on a low brick wall, suggests a Twentieth Century remodeling. The second floor windows are paired at each side, with three on center between the columns. This window pattern, with single windows at the sides, carries on up with the windows separated by wide, horizontal band courses. A simple brick parapet at the top terminates the front wall.

#81

This small three-story brick Italianate house, over a rusticated basement, was erected in 1852-53 by James Vandenberg, a well-established builder who had been active in The Village for several decades and had been the master mason in charge of construction at Trinity Church. This house is the lone survivor of a row of three built on Trinity Church land. Vandenberg's own residence was on the site of the apartment building, No. 79. Although the long parlor floor windows of No. 81 have been raised to sill height, the house still retains its typical bracketed and paneled roof cornice and Italianate ironwork at the stoop. The cornices above the parlor floor windows lend a note of elegance to this otherwise quite modest house, which is the only reminder of an earlier age on the block.

#83-89

This six-story apartment house, fronting on Hudson Street (Nos. 454-462), was erected in 1925 for the 65 Morton Street Corporation. It was designed by the architect Charles B. Meyers as a twin to Nos. 438-450 Hudson Street. Both these structures replaced row houses of the Eighteen-thirties, built on property originally owned by Trinity

BARROW STREET South Side (Betw. Commerce & Hudson Sts.)

#83-89 cont. and then leased to various members of the Oakley family, large property owners in The Village.

BARROW STREET North Side (Betw. Hudson & Bedford Sts.)

#72-84 "Green Gardens," the large apartment house on the corner of Hudson Street, was designed by Renwick, Aspinwall & Tucker for the Corporation of Trinity Church. Erected in 1925-26, it is six stories high and has an interestingly textured brick wall and steel casement windows. The masonry parapet at the roof displays ornamental forms in panels of alternating sizes.

#70 Built in 1852 as a firehouse for the City, this handsome four-story brick building, now an apartment house, has undergone extensive alteration. It was originally a three-story building, and served for a time, after its abandonment by the Fire Department, as a shoe factory. In 1880 it was raised to four stories and altered to apartments above a ground floor carriage house. The original central doorway is bricked up to a high sill height and has a triple casement window. Two round-arched doorways on either side lead directly to hallways. The ground floor is separated from the upper stories by a continuous cornice, punctuated by the elongated paneled keystones of the arches below. The entire central section of the building, from the ground floor through the third story, consists of a recessed panel. The lintels over the lateral windows of the second story, and of all the fourth story windows, have handsome cornices. In the case of the central window at the second floor, the cornice molding covers the entire lintel. The muntined windows of the third floor are round-arched and enhanced by prominent trapezoidal keystones; the central double window is framed by a fine design, achieved through the varying planes of the brickwork. The fourth story is crowned by a projecting bracketed cornice with panels.

#62-68 These four brick apartment buildings, five stories in height, adjoin similar buildings fronting on Bedford Street (Nos. 85-89). They were designed in 1889 as a single monumental unit by the architect Samuel A. Warner for the estate of Letitia A. Poillon. A continuous roof cornice with console brackets, string courses separating the floors, and four identical doorways with low stoops make one unit of the four facades. The brownstone porches, with fluted pilasters and carved corbels, supply a note of contrast to these austere and dignified buildings. The iron railings at stoop and areaway are good examples of the work of the period.

BARROW STREET (Between Hudson & Greenwich Streets)

This short street still preserves its charming early Nineteenth Century character in the fine houses of the Federal and Greek Revival periods on both sides of the block. Their intimate, human scale is in startling contrast to the tall commercial building at mid-block on the south side, which is outside the Historic District.

The dignified Greek Revival houses on the south side of the street retain their simple but lovely ironwork at the stoops and areaways. In general proportions, they echo the delightful Federal row across the street at mid-block, flanked by open spaces. These four residences, built as part of the development of the St. Luke's block, are charming reminders of a by-gone era. The house nearest the Greenwich Street corner, which retains its low, two and one-half story height, remains closest to its original appearance. The graceful Federal ironwork is retained at the stoops and areaways.

All in all, this is a very pleasant street in which to live, since it not only retains its old houses, but has an open feeling on the north side, where only the middle of the street has been built upon.

BARROW STREET South Side (Betw. Hudson & Greenwich Sts.)

#93 This small two-story brick house was erected in 1828-29 for Gilbert Chichester, a dry goods merchant, as a rear extension to No. 463 Hudson

BARROW STREET South Side (Betw. Hudson & Greenwich Sts.)#93  
cont.

Street, built at the same time. The present facade was probably added in 1851, when the property was owned by Jeremiah Lambert, who had erected the neighboring houses, Nos. 95 and 97 Barrow Street, a few years earlier. The facade of No. 93 conforms with them and even the handsome Greek Revival stoop and areaway railings are identical.

#95 &amp; 97

Rising to a height of three stories over a basement these two brick houses were erected in 1847 for Jeremiah Lambert. No. 95 retains its original Greek Revival doorway with simplified pilasters at the sides, surmounted by a transom. The simple cornice above the doorway is echoed at the window lintels and the roof cornice is undecorated.

No. 97 has been considerably modified by the addition of a cornice over the doorway and by window lintels in Neo-Grec style. The molded sills have corbel feet, and the house is crowned by a projecting bracketed roof cornice with incised panels in the same Neo-Grec style. The most noteworthy features of these two houses are the fine Greek Revival ironwork railings of the stoops and areaways.

BARROW STREET North Side (Betw. Greenwich & Hudson Sts.)

Only the middle portion of the north side of this street has been built upon.

#90-96

These four delightful houses, in the middle of the block, were erected by James N. Wells, carpenter, in 1827 under lease from the Trinity Church Corporation as part of the development of the entire St. Luke's block.

The original appearance of the row may be surmised from No. 96, which retains its two and one-half story height, with pedimented dormers. The other houses were raised later in the century to three stories, as is clearly indicated by the change from Flemish bond brickwork to running bond. They are now crowned by bracketed roof cornices. The doorways, deeply recessed, retain some features of the late Federal period. A paneled lintel appears over the doorway at No. 96 which also displays heavy sheetmetal cornices over the window lintels, added at a later period. The extremely simple ironwork of the stoops and areaways displays graceful scrollwork in the handrailings at the landings, typical of the best houses of the late Federal period.

BEDFORD STREET West Side (Betw. Morton St. & Seventh Ave. So.)

#59-61

The "Upjohn Building," an eight-story loft structure, was designed in 1919 by Hobart B. Upjohn and was erected in 1920. Altered in 1957, it also has an entrance at No. 32 Morton Street and is described under Nos. 38-40 Seventh Avenue South.

BEDFORD STREET (Between Morton & Commerce Streets)

This block contains several of the oldest houses in The Village. On the east side, we note three small houses in the middle of the block, of which two still retain their Federal dormers, while on the west side there is a fine row of six houses with Greek Revival details which must have originally been quite similar in proportion, although they have now been raised to three and, in one case, to four stories. At the south-west corner of Bedford and Commerce Street stands the Isaacs-Hendricks House of 1799-1801, the oldest known house in Greenwich Village, and one of the earliest surviving structures in the City. Historically this block is interesting because much of this property once belonged to Aaron Burr. The street was laid out prior to 1799 and was named after a street in London.

BEDFORD STREET East Side (Betw. Morton & Commerce Sts.)

#60-62

The large six-story apartment house at the corner of Bedford and Morton Streets (described under No. 46 Seventh Avenue) was built in 1905.



BEDFORD STREET East Side (Betw. Morton & Commerce Sts.)

#64-68

These three small frame houses, with brick fronts constructed in Flemish bond, were built in 1821 and are charming examples of the Federal style. Nos. 64 and 66 retain their original proportions: they are two and one-half stories high, above a basement, and have pedimented dormers above the roof cornice. No. 68 was raised to three stories after a fire in the Eighteen-eighties, and has a bracketed Neo-Grec roof cornice and heavy sheetmetal window lintels with cornices, which also appear at Nos. 64 and 66. Nos. 64 and 68 retain their low stoops, while No. 66 has had its entrance doorway modified and lowered to street level. The double-hung, muntined window sash is typical of the architecture of the early part of the Nineteenth Century, but the bracketed cornice at No. 64 is a mid-Nineteenth Century replacement.

These three Federal houses were built in 1821 on a portion of the property purchased in 1819 for development by Isaac Jaques, a merchant, who then sold several lots (including the site of the present Nos. 60-62) to James Vandenberg and Isaac Freeman, masons, who evidently were partners since both were listed in the City Directory of 1820-21 at No. 14 North Moore Street, corner of Varick Street. They built this row with the aid of mortgages from Dr. Valentine Mott, a famous physician of the period. Nos. 64 and 66 were taxed to Jaques and Freeman respectively and were built for rental purposes, but James Vandenberg, who later became an important builder in The Village, made his home at No. 68.

#70

This little frame house, with a brick front in Flemish bond, was originally two and one-half stories high also and was built in the Federal style. It was raised to three stories before 1858. It has been altered several times in this century and had been built in 1806-07 for John P. Roome, sailmaker. A chair factory, built in 1869 and altered two years later, occupied the rear of the lot.

#72-74

The tall six-story corner apartment house, on the corner of Bedford and Commerce Streets, is a great contrast to these small scale buildings next to it. It was built in 1899-1901 and designed by the architect W. C. Dickerson for Emanuel Glauber. With its stores at the ground floor and heavy cornice above arched windows, it is a sober example of the architecture of the turn of the century.

BEDFORD STREET West Side (Betw. Commerce & Morton Sts.)

#77

This delightful little house, on the corner of Bedford and Commerce (No. 32) Streets, has the distinction of being the oldest extant house in Greenwich Village. It was built in 1799-1800 on land formerly owned by Elbert Roosevelt, for Joshua Isaacs, merchant. After Isaacs had lost the property to his creditors, it was purchased by his son-in-law Harmon Hendricks in 1801. It is for this reason that it is usually referred to as the "Isaacs-Hendricks House." This property, together with its neighbors, Nos. 73-75 Bedford Street and 34-42 Commerce Street, was left in trust by Hendricks to his daughter Hettie, who subsequently married Horatio Gomez. The property remained in the possession of the Hendricks-Gomez heirs until the Nineteen-twenties, when it was purchased by a group of Villagers to preserve the character of the block and to prevent the erection of an apartment house on the site.

Old records clearly indicate that the house was a free-standing building with its own yard. A map of 1835 indicates no other buildings standing on the Hendricks-Gomez land. Originally the building was a simple frame structure with a gambrel roof. A brick front was probably added in 1836, when Charles Oakley built Nos. 73 and 75 next door. The building was not greatly modified, however, until 1928, when the gambrel roof was raised to accommodate a third floor studio. Windows were taken out and others added on both the Bedford and Commerce Street sides, and a main basement entry was introduced in a rear court. In 1930, after Bedford Street was widened, front steps with wrought iron railings were removed from the house, the simple Federal doorway was retained but sealed, and the areaway graded flush with the street. The architect for these alterations was Ferdinand Savignano, a Brooklyn architect who was very active in the remodeling of old houses in The Village at this time.

This Bedford Street building and property was used by Harmon Hendricks in connection with his copper rolling mill in New Jersey.



BEDFORD STREET West Side (Betw. Commerce & Morton Sts.)#77  
cont.

Hendricks and his brother-in-law Solomon Isaacs were New York agents of Paul Revere, who laid the foundations for the copper rolling industry in America. There being a shortage of metal during the War of 1812, Hendricks, a strong patriot, joined with Isaacs in setting up their own copper rolling factory at Belleville, New Jersey. Hendricks supplied copper boilers for various ships of Robert Fulton, and some of Hendricks' copper was bought for the "Savannah," the first steam-powered ship to cross the Atlantic, in 1819. The pioneer plant in New Jersey continued until the Hendricks family sold it over a century later.

#75½

This extremely narrow house, less than ten feet wide, popularly known as the narrowest house in the city, was built in 1873 for Moratio Gomez, trustee of the Hettie Hendricks-Gomez Estate, on the court between Nos. 75 and 77. It is a three-story building terminating in an unusual stepped gable, reminiscent of the Dutch tradition. It features a large wood casement window at each story, the result of an alteration of the Nineteen-twenties. An arched doorway leads to the court behind it. The poet, Edna St. Vincent Millay, lived here in 1923-24.

#65-75

This row of six houses, constructed of Flemish bond brickwork in the Greek Revival style, was built as income-producing rental property in the late Eighteen-thirties. Inasmuch as John C. Hadden, a builder, and Sylvanus Gedney, a carpenter, of the firm of Hadden & Gedney, builders (at 147 Prince Street), owned two of the lots (Nos. 69 and 67), it is probable that they were associated with the building of the row.

All the houses were originally two and one-half stories high, with dormers, like the houses across the street (Nos. 64 and 66 Bedford), and were raised to three stories later, except No. 67, which now rises to a height of four stories.

Nos. 73 and 75 were built in 1836 for Charles Oakley, a lessee of Hendricks-Gomez land, who had been active in the development of Greenwich Village since the mid-Eighteen twenties. Both houses are now entered through a side entrance on Commerce Street. No. 73 retains its Greek Revival doorway, now altered to a floor-length window. Above the second stories, the facades have been smooth-stuccoed and the third story consists of small attic-sized windows and a skylight at No. 75, while high casement windows extending the width of the house appear at No. 73. The unusually tall double-hung windows with muntins at the first and second stories, and lintels with incised Greek fret designs, may represent an alteration of a later date.

No. 71, also built in 1836, was owned by William Denike, a stone-cutter, who may have also been involved in the construction of the row. A basement entrance replaces the original Greek Revival doorway, of which the upper portion remains, now converted into a casement window.

Nos. 67 and 69 were both built in 1836-37. No. 69, which has been smooth-stuccoed, has had its lintels completely shaved off, and displays a Neo-Grec cornice above the third floor. Taxes on the house were paid by the builder, John C. Hadden. Samuel J. Van Saun, a carpenter, built on a lot owned by Gedney. It is the only house of the row which has been raised to four stories, with casement windows in the upper two floors. Like its two neighbors, it now has a basement entry.

No. 65, with casement windows at the top floor, was altered at the same time as No. 67 to provide a basement entry. Although it did not appear in assessment records until 1839, the property had already been purchased by Justus Earle, a grocer, in 1835. Stylistically it is similar to Nos. 67 to 75, and should be considered as part of the row.

#63

This five-story brick apartment house on the corner site, with a store at ground level, was built in 1885-86 for John Totten and was designed by the architect George Keister. Its bold bracketed cornice, with rosettes displayed under arched motifs in the fascia, has a sunburst design in the central arched pediment which is typical of the Queen Anne period. It has a side entrance at No. 27½ Morton Street.

BEDFORD STREET East Side (Betw. Commerce & Barrow Sts.)

#78

This severely simple, five-story brick apartment house occupies the west end of the block between Commerce and Barrow Streets. It

BEDFORD STREET East Side (Betw. Commerce & Barrow Sts.)#78  
cont.

was built in 1920-21 by Philip L. Goodwin, owner and architect. The windows have stone sills and soldier-course lintels. At the first floor the windows have segmental-arched heads and iron gratings. The arched front door on Bedford Street has brick reveals and a stone keystone which relates to the horizontal stone band course above. The stone coping of the brick parapet at the top of the building is stepped-up slightly over the central portion of each facade.

BEDFORD STREET West Side (Betw. Barrow & Commerce Sts.)

#81

This simple six-story brick apartment house, fronting on Bedford Street, which is also known as No. 67-69 Barrow Street and No. 31-33 Commerce Street, was designed by Schuman & Lichtenstein for the 31-33 Commerce Street Corporation and erected in 1952-53. The only decorative accent is to be found in the brickwork, which uses a row of headers at every sixth row.

BEDFORD STREET (Between Barrow & Grove Streets)

In this block, there is a fleeting glimpse of an earlier era in the two low houses in the center of the block, on the east side. The rest of the buildings are, for the most part, six stories in height, and date chiefly from the end of the Nineteenth Century.

BEDFORD STREET East Side (Betw. Barrow & Grove Sts.)

#82 &amp; 84

These two four-story brick buildings are vernacular versions of the late Greek Revival style. Though they appear so similar, they were actually built almost thirty years apart for two members of the Demarest family. No. 82, the corner house, was built in 1846 for Benjamin B. Demarest, a carman, as a two or three-story house, and raised to its present four-story height before 1879.

No. 84, originally built for Peter N. Demarest, also a carman, represents an alteration, in the Eighteen-seventies, of a much earlier, narrower frame building with a brick front, which may predate 1826. This is corroborated by a change from Flemish to running bond above the first story. In 1872, this two and one-half story house was raised to three stories, and the open passageway, indicated by the arched doorway at the right side of the building, was bridged over. This passageway led to a rear building in "Pamela Court," known as No. 58 Barrow Street, built in 1827 for Albert Romaine. By the end of the century, No. 84 had acquired a fourth story. Both these buildings are very simple, with brick facades, partly in Flemish bond, and have contrasting stone lintels, flush with the brickwork, and stone windowsills. Brick parapets with stone copings were added at a later date to both buildings. In the mid-Nineteenth Century, No. 82 had a ground floor store; today it is a multifamily dwelling.

The Demarests were originally a French Huguenot family. Together with the Romaines (Romines) and the Blauvelts, to whom they were related by marriage, they not only were active in the development of The Village, but as far north as Mount Vernon and White Plains, in Westchester County, as well.

#86

Built in 1831 for Cornelius Hopper, this small two and one-half story structure, extensively altered over the years, has had an interesting history. Early in this century, the front building and a rear stable were joined. Then, when the building was purchased in 1926 by Lee Chumley, the front of the house was remodeled to make it look like a garage. Behind this false front, and entered through a rear doorway leading into "Pamela Court," was one of the best known "speakeasies" of the era, a popular rendezvous for such well known literary figures as John Dos Passos, Edna St. Vincent Millay, and Theodore Dreiser. Nowadays, the ground floor is occupied by a restaurant which still bears the name of the owner of the Nineteen-twenties, with a normal front entrance. The narrow facade, which has been stuccoed-over, is distinguished by a door flanked by windows and a single doorway at the left side. At roof level, it has its original dormers with casement windows set above a simple wood cornice with sheetmetal rain gutter.

BEDFORD STREET East Side (Betw. Barrow & Grove Sts.)

#88 This three-story brick house, over a rusticated basement, was erected as a private residence in 1850-51 for the estate of James Phalen. Originally there was an alley next to the house, to the right, leading to "Pamela Court," as well as a basement passageway. This passageway, indicated by the right-hand doorway with an oval window above it, like No. 84, was bridged over in the Twentieth Century, perhaps at the same time that a street level entrance replaced the former stoop. The building is unadorned except for contrasting stone window sills, lintels capped with small cornices, and a modillioned roof cornice.

#90 This six-story brick apartment house, with another entrance at No. 20 Grove Street, was built in 1898-99 for Leister & Dohrenmund by Schneider & Herter, architects. At third story level it retains the round-arched windows of the Romanesque Revival period, and a handsome unifying foliate band course. Most striking is the use of contrasting white masonry lintels and sills against the darker brick background. The fourth and fifth story windows are capped by prominent lintels carried on brackets. The top story terminates in arched windows and moldings repeating the arch motif of the third story windows. The building is crowned by a heavy cornice carried on brackets. The design is further enhanced by the canopied doorway with its foliate motifs. The structure is typical of the late Nineteenth Century period of Eclecticism. A store with cast iron columns occupies the corner.

BEDFORD STREET West Side (Betw. Grove & Barrow Sts.)

The corner building, with a back yard fronts on Grove Street (described under No. 18).

#95 This narrow four-story brick building, with stone trim at the first story, was designed for Herman Schade by Kurzer & Kohl, architects, and erected in 1894. The triple-arched, first story windows are a reminder that the building was originally a stable; it was converted into apartments and offices in 1927. The brick panels under the windows of the third and fourth floors lend considerable interest. The paneled fascia board with bracketed cornice has a distinctive fan-shaped pediment, reminiscent of the Queen Anne style.

#91 & 93 These two five-story brownstone apartment buildings of 1883 were designed for J. H. Havens and R. C. Winters by the architect, Ralph S. Townsend. No. 91 retains its original doorway, doors and inner vestibule. No. 93 has been altered and has a classical doorway. Interest is given these two buildings by the use of contrasting smooth-surfaced and rock-faced stonework and by sculptural decorative motifs. The heavy cornice above the first story and the projecting lintels above the windows are cases in point. Sculptured human heads serve as keystones of the arched windows and doors of the first floor. The window sash is of the double-hung type with plate glass. The houses are crowned by boldly stepped roof cornices in which brackets and fan-shaped motifs alternate. Two fire escapes run down the center of the facades of each building, terminating above the entranceways.

#85-89 These three brick apartment dwellings, five stories high, adjoining similar buildings on Barrow Street, were built in 1889 and are good examples of intelligent planning. They were all designed for the estate of Letetia A. Poillon by Samuel A. Warner. The three buildings, each with its own entrance, are treated as a unit. The continuous horizontal stone string courses separating each floor from the next and the continuous roof cornice are instrumental in creating an effect of visual unity. Additional interest is given these buildings by the contrast of the brick walls to the rough-faced brownstone of the basement. The treatment of the splayed lintels over the windows lends further interest. The stone lintels above the entrance doorways with simple geometric forms represent additions of a later date.

BEDFORD STREET (Between Grove & Christopher Streets)

This is one of the most attractive blocks in Greenwich Village. The east side of the street contains three extremely picturesque houses in the southern half of the block, with later Nineteenth Century apartment houses to the north. On the west side, there is a handsome classical school building adjoining an outstanding row of Greek Revival town houses.

BEDFORD STREET East Side (Betw. Grove & Christopher Sts.)

#100

Built in 1833 for William F. Hyde, sashmaker, as a shop to the rear of his house on the corner, No. 17 Grove Street, this tiny and quite charming structure has been considerably altered over the years. Originally a one-story building, a second story had already been added by the late Eighteen-fifties. The casement windows with leaded panes and exterior blinds are a modern alteration.

#102

The original two and one-half story frame house with dormers, built about 1830, was completely altered beyond recognition in 1925 by Clifford Reed Daily, with the financial backing of Otto Kahn, banker and art patron. It was remodeled into a five-story stucco studio building, and is distinguished by the decorative use of pseudo-medieval half-timbering with smooth stucco walls. Steep roofs with twin gables slope down to a deep overhang at the front. Large casement bay windows project from the facade of the building and are framed by half-timbering. The half-timbered panels, below the windows, relate them to each other in a continuous vertical bay. The same treatment appears in two rows of bay windows on the south side of the building, centered under the two gables which gave the building its name--"Twin Peaks."

#104-106

This six-story brick apartment house with brownstone trim is a handsome building of 1891, designed by H. Hornburger for George C. McLaughlin. It has a masonry first floor with square-headed windows and a simple entranceway located at the center. The next two floors are of rusticated brickwork, and the top floor has round-arched windows with the two end windows combined under relieving arches.

#110

C. F. Ridder, Jr., architect, designed this five-story corner building of 1883 for John Totten. Built of brick, its main entrance is at No. 122 Christopher Street, next to its twin, No. 120. The ground floor has been remodeled recently with corner entrance and clapboards, but the basic dignity of the building remains unimpaired. The windows have stone lintels whose impost blocks become horizontal band courses. A striking cornice, with brackets carried below the fascia line, crowns the building; above, circular escutcheons create an interesting profile against the sky.

BEDFORD STREET West Side (Betw. Christopher & Grove Sts.)

#107-117

This exceptionally fine row of dignified Greek Revival town houses was built for George Harrison. The first three houses of the row, Nos. 113-117, were built in 1843; the others followed the next year. These residences remained in the Harrison family until 1877 and, as they have been altered very little, they still retain their mid-Nineteenth Century appearance today.

With the exception of No. 107-109, which is a double house, four windows wide with two separate entrances, all the others are single residences, three windows wide. In each of these three-story residences, with basement, a high stoop leads to a handsome paneled and recessed door framed by classical pilasters. The outer doorway is framed by full stone entablatures resting on pilasters with simply molded capitals. All the window sash, except at the first and second floors of No. 111, is of the double-hung, muntined type. Nos. 111 through 115 are capped by lintels with diminutive cornices, while Nos. 107 and 109 have more strongly projecting sheetmetal cornices of a later date. The windows of No. 109 have shutters. All the houses are crowned by individual, delicate, dentiled roof cornices.

Most of the ironwork is original. The gracefully curved wrought iron handrailings at the stoops of Nos. 109 through 115 have attractive castings set above each riser. No. 111 retains its original cast iron

BEDFORD STREET West Side (Betw. Christopher & Grove Sts.)

#107-117  
cont. newel posts within the curve of the handrailing. The urn-shaped newel posts at No. 109 represent a later addition, as does the left handrail of the stoop at No. 107. The painter Lincoln Rothschild lived at No. 107 in the Nineteen-forties and fifties.

George Harrison, and his brother John, began to acquire the properties in 1839 from the heirs of Samuel Harrison and Peter Sharpe, who, between them, had owned the entire block. George Harrison, who began his career as a saloon keeper at James Harrison's Northern Hotel, 79 Cortlandt Street, gradually became more and more involved in the real estate business and was later associated with the holdings of the Amos Estate.

#97-105 The Manhattan School, one of the City's special "600" schools, is an exceptionally handsome building designed in classical style for the City of New York by C. B. J. Snyder, architect. It was erected in 1905-06 as Public School No. 3 and stands on the site of one of the oldest schools offering free non-sectarian education in New York City. The original schoolhouse here had been built in 1821 as School No. 3 by the Free School Society, on lots given by Trinity Church Corporation.

The main portion of the school fronts on Bedford, Grove, and Hudson Streets and rises to a height of five stories above a rusticated stone base at first floor level. Above the fourth floor, a classical roof cornice surmounts a frieze with triglyphs and carved metopes. The cornice above has a low brick parapet between windows with arched pediments flanking a large triangular pediment which surmounts a triple window.

The low building to the north, housing the school auditorium and gymnasium on the roof, was added in 1915-16 by the same architect. It is built of rusticated stonework and is one story high and runs through the block to Hudson Street. Its most conspicuous feature is its row of arched windows, joined to produce the effect of an arcade. Unfluted Doric columns support the arches; a larger doorway to the north is set in a small rusticated pavilion. This building is surmounted by a simple classical cornice with stone balustrade. The handsome gymnasium facade is repeated on Hudson Street.

BLEECKER STREET East Side (Betw. Seventh Ave. So. & Grove St.)

#301 This two-story building, erected on a triangular lot bounded by Bleecker Street and Seventh Avenue South, which intersect here, was designed in 1926 by the architects Sypher & Golden for John Bleecker. Brick headers, in a darker shade than the rest of the building, and used as band courses and window frames, provide the only decorative note.

#303 This low one-story structure was erected in 1939 by Sidney Schuman for Anna Mescia. In 1965 a new store front was added. The brickwork has been used decoratively in the parapet below the coping to provide a contrast to this otherwise plain facade.

#305 A tall stepped parapet crowns this three-story commercial building of 1931, designed by Max Siegel for the Allenad Realty Corporation. The facade is divided into three sections of unequal width with designs in varied shades of brickwork: the central section has wide metal casement windows, flanked at the sides by smaller ones. Scrolled finials appear at the top of the vertical piers above the roof parapet.

#309-311 This taxpayer is the result of an alteration of 1958, when two buildings, erected in 1933 during the Depression, were combined. The original owner was Anna R. Crossin, and the architects were Scacchetti & Siegel. A utilitarian structure, with simple brick parapet above the store windows, it serves a useful purpose as a food market.

The house which once stood on this site (No. 309) merits description, in part because it is the house in which Poe lived during his last illness (1849), and also it was the archetype of so many of those attractive little dwellings of shopkeepers which

BLEECKER STREET East Side (Betw. Seventh Ave. So. & Grove St.)#309-311  
cont.

were once such a conspicuous feature of The Village.

Built of frame construction with entrance door and store occupying the first floor, it was two stories high with attic and dormer windows. The second floor was clapboarded and had muntined windows with exterior blinds. The two dormers in the roof had arched windows, flanked by pilasters, beneath gable-ended roofs. The muntins in the arched portion of the window radiated out from a central semicircular segment of muntin to meet the curve of the arched top. This was a truly handsome feature of this small dwelling. The store had a central double door, flanked on either side by show windows, divided into four panes of glass each, which were carried on bracketed shelves. Handsome wood pilasters and a cornice enframe the entire store front.

It was not unusual for shopkeepers to live above their stores, and this little house of the first part of the Nineteenth Century was a fine example of this type of dwelling, expressive in its design and showing pride of workmanship in its simple details.

#315

Built for George Harrison in 1848, this three-story vernacular building has been considerably altered. George Harrison, who was associated with the Amos estate, had developed a fine row of houses at No. 107-117 Bedford Street a few years before. This building has a store at street level and steel casement windows at the upper floors.

BLEECKER STREET West Side (Betw. Grove St. & Seventh Ave. So.)

#308-314

A handsome continuous roof cornice with simple fascia unifies these late Greek Revival houses, four stories high and built in the vernacular of the day. The four perfectly plain brick buildings are treated as a unified facade. They have simple stone window lintels and a plain unifying cornice above the store fronts. The store fronts are largely veneered with new sheetmetal, but traces of the original cast iron columns are still visible. These houses were built in 1847 as an investment for Andrew B. Haxtun, a well-to-do stock broker who came from Catskill, New York. From 1839 on he lived in the mansion at 45 Grove Street around the corner, which he had purchased from the estate of Samuel Whittemore.

#306

This four-story residence, built in 1847 for William Agate, is similar in character to its neighbors to the north. Like them, it is a brick building whose only adornment is the window trim. In this case, however, projecting sheetmetal cornices have been added above the window lintels. Of special interest are the paired cast iron columns flanking the door of the store, a reminder of the original cast iron store front, now covered with stucco.

#296-304

This row of four dwellings was erected in 1829 for Charles Oakley. Originally constructed in Flemish bond, the brick fronts of all these buildings are very simple. It appears likely that they were planned with ground floor stores from the beginning; in any case, all had become commercial properties by the mid-Eighteen-fifties. Oakley was an attorney who owned a great deal of property in the immediate vicinity, on Commerce, Barrow, and Bedford Streets, and elsewhere in The Village.

No. 296, a small, three and one-half story building with dormer, is the only one of the row which retains its original late Federal appearance, in spite of an alteration of the early Eighteen-seventies. The front is very plain, with the sole contrast to be found in the stone windowsills and lintels. Sheetmetal cornices and casings were added to the window lintels at a later date. The rather unusual double dormer represents a modification of the central single dormer. The sheetmetal roof cornice with plain fascia covers the original.

The other buildings of the row have been more extensively altered. At No. 300-302, a fourth story was added in the Eighteen-seventies, and the two houses were later unified by a high brick parapet linking the two facades. Both buildings have a common fire escape and windows with double-hung muntined sash. Early in this

BLEECKER STREET West Side (Betw. Grove St. & Seventh Ave. So.)

#296-304 century, a fourth story was added to No. 304, together with a stepped roof parapet. The fourth story windows make a continuous row of five which now have a unifying lintel. A fire escape runs up the front above the store.  
cont.

#296 This one-story restaurant, serving the neighborhood, occupies the corner, and extends along Barrow Street (Nos. 30 and 32). It was originally four stories in height and was reduced to one, due to defective walls. Severely simple in design, with a single door to the left of a single window, it has a parapet bearing the name of the lessee. As a restaurant, it serves its purpose in the community, although completely out of scale with its neighbors.

BLEECKER STREET East Side (Betw. Grove & Christopher Sts.)

#317-321 The corner six-story apartment house (described under Nos. 49-53 Grove Street) is a good example of the work of the later Nineteenth Century. It was erected in 1889.

#323-325 George F. Pelham designed this six-story apartment building erected in 1902 for Jacob Cohen. It is transitional in design, combining elements of the Romansque Revival in the arched windows of its upper floors, with a modern approach to classical formulae.

#327 This corner building, one of a row of three which originally included Nos. 323 and 325, was erected in 1832-33 for Samuel Whittemore, manufacturer of carding equipment for the textile industry, State Assemblyman in 1816 and the owner of much property in the area. The building has been considerably altered, but the original Flemish bond brickwork may still be seen as high as the top of the second story window lintels, where it changes to running bond, a result of the addition of a third story in the late Eighteen-eighties. Further alterations, notably the erection of a roof parapet, took place in the mid-Nineteen-twenties.

BLEECKER STREET West Side (Betw. Christopher & Grove Sts.)

#316-328 This entire block front was built in 1854 for Martin Bunn and Nicholas D. Herder, wholesale grocers at 99 Murray Street and 113 Warren Street. They had purchased the property in 1851 from the estate of Andrew Haxtun. Until that time, the land had been part of the mansion and gardens of 45 Grove Street. This row of seven four-story brick buildings continued around the corner and included two additional houses, Nos. 92 and 94 Christopher Street.

The original appearance of this handsome Italianate row can best be visualized today by the appearance of Nos. 326 and 328 at the corner of Christopher Street. These four-story houses were erected as one-family dwellings, with stores on the ground floor. Although the store fronts have been much altered, the upper stories retain even today much of their mid-century appearance. The plain brick walls are adorned only by simple stone window lintels and sills, with attractive cast iron window railings in the Italianate style at second story level. The tall French windows of the parlor floor have transoms. The muntined double-hung window sash of some of the upper floor windows at No. 328, and of all at No. 326, give us some idea of the appearance of the windows when this row was built. A simple cornice still crowns these two buildings and their neighbor, No. 324.

The other buildings of the row have been more extensively altered. The facade of No. 324 has been smooth-stuccoed, and the double-hung windows replaced by steel casements. The long windows of the second floor have been shortened by raising the sills and bricking up the wall, as is also the case at Nos. 318-22.

Originally separate, Nos. 318-322 have been joined together to create a uniform facade by means of a continuous brick roof parapet and by a new brick facing with soldier courses at ground floor level enframing the stores. The long windows at the second story have been shortened. New metal casements have been introduced throughout. No. 320 has a fire escape.

No. 316 retains the tall French windows with iron railings on the



BLEECKER STREET West Side (Betw. Christopher & Grove Sts.)

- #316-328 cont. second floor of its Bleecker Street front. The brickwork of the facade has recently been cleaned and repointed.

BLEECKER STREET East Side (Betw. Christopher & West 10th Sts.)

- #329 This corner house (also No. 93 Christopher Street), of frame construction with a brick face of Flemish bond, was erected some time between 1802 and 1810, with a store at street level. The neighboring houses, Nos. 331-337, all were once part of the same property and were owned by William Patterson, a grocer, who lived at No. 329 over his store, as was the custom in those days. When Bleecker Street was widened in 1828, No. 329 had a slice of its west wall removed and the present facade, with a central, arched window flanked by quadrant windows, dates from this period.
- #331-333 Built in 1830 as an extension to William Patterson's corner house, by mid-century two narrow frame houses had been built on the lot. Today we see a wide three-story brick-faced building with store at street level, with two entrances to the upper floors, one at each end. The facade is completely symmetrical and belongs stylistically to the local vernacular. William Patterson lived in No. 331 until his death.
- #335-337 Three stories high, this brick building was built as his residence for William G. Patterson's son William, who was in the liquor business. The house was constructed in 1861 and has a bold cornice with paired brackets and stores at the ground floor. The arrangement of the stores and their relationship to the doorway leading to the upper floors is a hit or miss type of design which, had there been architectural controls, might have been made a meaningful bit of design for this old house.
- #339 This small frame house, with a brick front, added later to conform with the widening of Bleecker Street, was originally constructed in 1820 for Alexander Gunn, minister of the Bloomingdale (Dutch Reformed) Church, who had purchased the land to the north, extending up to West Tenth Street, from Samuel Whittemore three years earlier. The house is now three stories high with store at ground floor and entrance door at the left. It is a simple structure built in the local vernacular and has a low roof cornice just above the third floor windows.
- #343 & 345 These two buildings of frame construction are identical and were built in 1830-31 on land leased from the Gunn estate by Alexander Lounsberry. Shortly thereafter, Lounsberry opened a shoe store on the first floor of his residence, No. 343. Both have brick fronts of Flemish bond. They are three stories high with simple cornices, and have stores at ground floor level. Like No. 339 to the south, they are simple vernacular structures, attractive in their simplicity.

- #347 Built in 1883, this handsome four-story corner building has its long side on West Tenth Street and a ground floor store facing Bleecker Street. Its architectural quality may be seen in the relationship between the light-colored stone window lintels and the stone band courses beneath them which come in at impost block level. Between the windows of the third and fourth floors, grooves in the brickwork lend an accent of verticality as a counterpoise to the horizontality of the stone band courses.

BLEECKER STREET West Side (Betw. West 10th & Christopher Sts.)

- #340-348 This six-story apartment house of 1928, with stores at the ground floor level (described under No. 218 West Tenth Street), occupies the corner site. No. 340 is a one-story brick attachment.
- #330-338 On its corner site, this sixteen-story apartment house of 1930 (described under Nos. 95-103 West Tenth Street) is separated by a narrow alleyway from the neighboring apartment building (Nos. 340-348) which fills the northern half of the block.



CHARLES STREET (Between Hudson & Greenwich Streets)

As we look down this short street, which combines residential and commercial buildings, the eye is immediately drawn to the unusual little wooden house at the far end of the north side. According to tradition, it dates from the early Nineteenth Century, or even perhaps late in the Eighteenth. It was recently moved from York Avenue and Seventy-first Street to this more congenial spot in The Village and now occupies part of a vacant lot. Its low height and tiny scale are in startling contrast to the four and five-story apartment houses which occupy the rest of this side of the street, of which the tallest, a late Nineteenth Century Romanesque Revival building, is a good example of that style.

The most interesting building on the south side of the street is located at the intersection of Hudson and Charles Streets. Erected in 1827, this building, with a chamfered corner, still displays paneled Federal lintels and Flemish bond brickwork. The side entry, under a hooded roof, is hardly more appropriate than is the Hudson Street front. The building steps down gradually from its three-story height to a small, one-story, stuccoed extension at the rear. Except for two houses at mid-block, the rest of the street is commercial, with a warehouse at the Greenwich Street intersection which is completely utilitarian in character.

CHARLES STREET South Side (Betw. Hudson & Greenwich Sts.)

#116

This three-story corner house, together with a two-story extension, was built in 1827 and is described under No. 533 Hudson Street. Notable are the paneled Federal lintels and the Flemish bond brickwork.

#118 &amp; 120

Though these two houses are now connected, they were built on separate lots for Isaac Blauvelt, cartman, for rental income. No. 118, an extremely narrow three-story house, over a basement, with Federal style lintels, was erected in 1827 on a lot which sells to No. 531 Hudson Street, erected for Blauvelt. No. 120 was built in 1841, and is an example of a vernacular house of the period.

The low brick building of 1945 (described under Nos. 707-711 Greenwich Street) serves as a loading platform for a waste-paper company.

CHRISTOPHER STREET (Between Seventh Avenue South & Bleecker Street)

This is a street of multiple uses and varying appearance, with structures ranging in style from late Federal to modern. Its most striking building is an early Nineteenth Century church at mid-block on the north side. With its stone-veneered front and round cupola, this sober late Federal structure creates an interesting contrast to the brick which predominates on the street and to the ornate design of the neighboring apartment house just to the west. This early example of apartment house living, with its interesting cast iron store fronts at street level, towers over the church and its school and overpowers the tiny three-story building at the intersection of Christopher and Bleecker Streets, a structure which dates back to the early years of the Nineteenth Century.

The south side of the street, with buildings ranging in height from one to five stories, is notable for two houses toward the western end of the block which preserve features of the late Federal and Greek Revival styles--charming reminders of an earlier day. At mid-block is a five-story apartment house, a fine example of late Romanesque style. With its arched windows, striking contrast of brick and stone, and a pedimented central gable, it lends a colorful note to the street.

CHRISTOPHER STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#70-74

These three low buildings, replacing five-story apartment houses (described under Nos. 106-110 Seventh Avenue South), occupy the triangular corner site at this intersection.

CHRISTOPHER STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#76 This five-story brick apartment house is only half as wide on Christopher Street as it is at the other end facing Grove Street (No. 61). It has arched windows at the top floor surmounted by an elaborate, bracketed cornice.

#78-80 Built in 1889, this late Romanesque Revival apartment house was designed by E. L. Angell for John Ryan. It is a very attractive five-story building with brick above a stone first floor. Broad, horizontal band courses of stone, and round-arched windows at the third floor, enliven the brick walls. A central portion, two windows wide, is projected forward above the third floor and is crowned by a steep gable. The handsome entrance doorway is of stone and has a decorated frieze and cornice supported on deep curvilinear brackets which extend to a point just above the threshold.

#82 A narrow, five-story apartment house, four windows wide, occupies this site. It was built in 1892 for Frank and Jacob Weinheimer. Above the second floor is a recessed central bay containing two windows. The fifth story windows are round-arched, with decorative terracotta frames above the central windows and elaborate spandrel panels above the windows at the sides. The cornice has been replaced by a paneled, stuccoed parapet. The first floor was remodeled in the Twentieth Century in brick to provide a store and side entrance to the upper floors.

#84 & 86 These two houses were built for Samuel Whittemore in 1836 with fronts executed in Flemish bond brickwork. As is so often the case in The Village, each retains some of the original features, but neither retains all. No. 84 has its muntined window sash but now has a new brick parapet and basement entrance. No. 86 has its handsome original doorway and exterior ironwork. This doorway, although late Federal in its general arrangement, displays Greek Revival ornament, such as may be found above the central window of No. 45 Grove Street, the house where Whittemore lived. The top floor has been remodeled to provide a large studio window and the muntined window sash has all been replaced by plate glass sash. The painter Vincent Canadé lived at No. 86 in the Nineteen-thirties.

#88 This one-story structure is an extension to the four-story building erected by Samuel Whittemore in 1832-33 (described under No. 327 Bleecker Street).

CHRISTOPHER STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#93 This little corner house is one of the oldest houses in The Village, having been built some time between the years 1802 and 1808 for William Patterson, a grocer. Interestingly enough, it still has a first floor grocery store. Although it is now three stories high and stuccoed, presenting a rather bland facade on the Christopher Street side, it was once only two and one-half stories high, with dormers. The Bleecker Street front is far more interesting (described under No. 329 Bleecker), since it bears mute witness to alterations carried out after the widening of Bleecker Street in the late Eighteen-twenties and still displays characteristic features of the Federal style.

#85-91 This early apartment house of 1872 consists of four six-story units with uniform facades and a unifying cornice (removed at No. 85). It was designed for Gessner & Reichart by W. J. Gessner. There are stores at ground floor, most of which are the originals, with their delicate turned wood uprights at the corners and shelflike projections below. The handsome, paneled, square columns of cast iron supporting the front are a conspicuous feature at street level, as are the simple double entrance doors with transoms above at Nos. 85 and 87. The boldly projecting cornice, carried on brackets, is carried up to form an arched pediment at No. 89 with the words "Gessner - 1872" in the tympanum.

#83 St. John's School is in the Parish House. In 1886, a new brick

CHRISTOPHER STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#83  
cont. front was added; it was designed by Berg & Clark for the church in the Romanesque Revival style, with round-arched windows at first and second floors. These windows have radial brick trimmed at their outer edges by a delicate terra cotta molding which, at first floor level, is carried out to form a horizontal band course at the level of the spring line of the arch. The third floor windows are square-headed and are surmounted by a broad band course with pulled brick headers, used to give it texture and sparkle. Above this, an expressive band of brick corbels serves as cornice.

#81 This very handsome stone-veneered Federal style church was built in 1821-22, as the Eighth Presbyterian Church, and is known today as St. John's Evangelical Church.

The church is set back slightly from the building line of the adjacent structures on the street, and is completely symmetrical in elevation. Three round-arched doorways with deep paneled reveals give access to the church through double doors which have semi-circular glass transoms above. Three windows above these doors are also arched and set between fluted pilasters which begin at sill level and extend up to the cornice where they meet the ends of the large triangular pediment. The lunette in the pediment is surrounded by an array of scrolls supporting a tablet directly above it. The fascia of the cornice is handsomely embellished with vertical flutings and round and oval rosettes. Surmounting the pediment is a striking octagonal tower, designed as a small belvedere with dome, enclosed by arched louvres. The dome, in turn, is surmounted by a miniature octagonal spire with ball and cross atop. All the exterior woodwork of tower and front facade was metal-clad at a later date to protect it. Berg & Clark were the architects who supervised the alterations of 1886.

The Church was organized in 1819, and S. N. Rowan, D.D., was installed as pastor in the same year, serving until 1830. In 1842 the church changed denominations and became St. Matthews (P.E.) Church, an acquisition made possible through gifts by the estates of Charles Morgan and Thomas Otis. It was consecrated in March, 1842, and Rev. Jesse Pound was the new Rector. In 1858 it became St. John's Lutheran Church.

#79 The simple, three-story brick building adjoining the Church to the east is the Parsonage. It was built in 1868 for the Church, and was designed by John M. Foster, architect. It is three stories high with a simple, bold cornice, and has corbel blocks under the window sills. The original stoop with wrought iron handrailings remains.

#77 Five stories high, this house presents a severely simple face to the street. Built originally in 1837 by Edward Black, mason, as a three-story building, the house was altered by Babb & Cook in 1879, when it was raised to four stories and converted into "French Flats." Further modifications included the addition of a fifth floor, crowned by a roof cornice with an interesting arcaded fascia board and a fire escape with well designed wrought iron balconies at the right side of the facade.

#73-75 This corner brick taxpayer was built in 1932 for Crisenfor, Incorporated, by Phelps Barnum, and also faces on to No. 220 West Fourth Street. It makes use in its design of a contrast of the horizontals and verticals and corner pavilions. The top of the parapet is trimmed with ornament, and the ground floor is occupied by shops. The corner, Nos. 116-118 Seventh Avenue South, was remodeled to accommodate a branch of the West Side Savings Bank.

CHRISTOPHER STREET (Between Bleecker & Hudson Streets)

This long street, interrupted on the south by the intersection of Bedford Street, is largely residential in character. Although it contains a loft building, as well as a garage and a theater, the emphasis is on apartment house living. Spanning well over one hundred years, it provides a cross section of architectural development in The Village.

CHRISTOPHER STREET (Between Bleecker & Hudson Streets)

The block contains interesting examples of the late Federal and Greek Revival styles, as well as houses of Italianate design, all in marked contrast to later Nineteenth Century five and six-story apartment houses. The huge, modern, sixteen-story apartment house at the north-east corner of Bleecker Street completely overwhelms these earlier structures and is out of character with the neighborhood. Had a regulatory body existed at the time when this building was planned, it should have been possible to make it more compatible with its surroundings.

The most notable buildings on the street are located on the south side. First to catch our eye are the handsomely proportioned Italianate buildings of the mid-Nineteenth Century on the corner of Christopher and Bleecker Streets. Farther down the block is a six-story building, thought to be the earliest apartment house in The Village. At the extreme western end of the block, between Bedford and Hudson Streets, are two interesting examples of the architecture of the second quarter of the last century. Although marred by an inept alteration, the house on the west side at the Bedford Street intersection, which is one of a row of exceptionally fine Greek Revival residences on Bedford Street, still preserves interesting indications of its former state. It is separated by a small court from its neighbor on the corner of Hudson Street. In spite of a recent alteration, this building still retains vestiges of the Federal period when it was built.

While dominated by the sixteen-story building already mentioned, the lower height of the five or six-story apartment houses lends a human scale to the north side of the street.

CHRISTOPHER STREET South Side (Betw. Bleecker & Bedford Sts.)

# 92 &amp; 94

Both of these exceptionally well proportioned brick houses were erected in 1854 for Martin Bunn and Nicholas D. Herder, wholesale grocers at 99 Murray and 113 Warren Streets, as part of a block front at Nos. 316-328 Bleecker Street.

Intended as one-family dwellings, the four-story houses were planned with stores on the ground floor. Although the ground floor fronts have been altered, the upper stories retain much of their mid-century appearance. The plain brick walls are adorned only by simple stone window lintels and sills and the handsome original cast iron window railing at second story level. The tall second story French windows have transoms above. A simple wood cornice crowns each building.

#96

This narrow four-story brick apartment house with a store at street level was erected in 1874 for Charles Beck by William E. Bishop, replacing an empty lot which ran through to Grove Street. The building is unadorned, except for the stone window trim and the strongly projecting bracketed cornice. End columns of the original store front remain, as does the muntined window sash above. A fire escape, extending over to the adjoining row of windows at No. 94, covers the left side of the facade.

#98

This six-story brick building, erected in 1856 for Samuel Taylor, a merchant tailor active in real estate, is believed to be the earliest apartment house in Greenwich Village. In contrast to Nos. 92 and 94, the height of each story is reduced, thus insuring a greater return on rents to the owner. It is a very plain brick building with stone trim, capped by a projecting cornice with brackets. Stores flank the central entrance to the building; the one at the right, unchanged, is the original. Cast iron columns support the first floor.

#100-104

This six-story brick apartment house was designed in 1912 for the Ridge Holding Company by Charles B. Meyers, architect. It is quite similar to No. 114 in the same block, having stores at street level and keystone window lintels. The top floor windows are separated by handsome brick panels, and the cornice has three sets of long paired brackets which extend down into the masonry fascia to the tops of these windows. Between them are evenly spaced modillions.

CHRISTOPHER STREET South Side (Betw. Bleecker & Bedford Sts.)

#110  
(#106-110) This handsome five-story apartment house, "The Buxton," was designed for C. F. Buxton by Robert Maynicke, architect. It was built in 1898 with rusticated stone basement and actually consisted of two buildings, although the single entrance is located in the left-hand house. The brick walls are separated by horizontal band courses at each floor and the corners of the buildings are defined by stone quoins. The windows at the top floor are round-arched with keystones; a handsome classical cornice with console brackets crowns the building.

#112 This small garage was built in 1921 for Pasquolo Meola by Rudolph V. P. Boehler, architect. It stands on the site of a three-story frame structure and, as rebuilt, has a handsome brick front with soldier-course lintels and brick panels between windows and in a low parapet.

#114-116 Quite similar in style to the buildings at Nos. 100-104, this six-story brick apartment house was built a few years earlier, in 1908, by the same architect, Charles B. Meyers, for J. Lipman and S. Root. It has stores at ground floor; above this, a plain brick wall rises sheer to the cornice. The window lintels are adorned with keystones, and here there is the same treatment of the top floor as at No. 100. The cornice has a row of uniformly spaced brackets.

#118-122 The last three buildings on this block, at the corner of Bedford Street, are five stories high and were designed by C. P. Ridder, Jr., architect, for John Totten. Nos. 120-122 (also No. 110 Bedford Street) were built first in 1883, and No. 118 was completed in 1885 in the same style. Handsome balconies extend across the fronts of Nos. 120 and 122. They are all virtually the same, although the cornice of No. 118 is less elaborate than those of its neighbors, and it has a conventional fire escape. (They are further described under No. 110 Bedford Street.)

CHRISTOPHER STREET South Side (Betw. Bedford & Hudson Sts.)

#126-128 This corner house was built in 1843 for George Harrison as part of an exceptionally fine row of Greek Revival houses around the corner on Bedford Street (Nos. 107-117). The three-story brick dwelling has been considerably altered over the years and now includes a basement entrance with pediment and engaged columns on Christopher Street. The original entrance, above a high stoop, was similar to those of the Bedford Street houses. This original doorway at parlor floor level has been transformed into a mullioned window, the lower part of which has been bricked-up and stuccoed. It is interesting to note that the right-hand window of the original first floor and the central window above the original doorway are both blind windows. Typical of the houses of its period, it relied for contrast on the play of stone against brick and on good proportions for effect. A small mullioned window was added later between two windows at third floor level, thus altering the symmetry of the facade. All the windows have muntined sash. The fine original dentiled cornice crowns the top story.

#130 Separated from No. 126 by an iron gate leading to Christopher Court, this brick building in Flemish bond, fronting on Hudson Street (No. 500), retains a central, arched attic window indicating what a truly handsome Federal town house it was when it was built in 1827 for Peter Sharpe, whipmaker and Representative in Congress (1821-25). If one eliminates the last tier of windows next to Christopher Court, an extension dating from between 1854 and 1859, as well as the fourth story addition, one can then reconstruct the symmetrical Federal facade. A pair of chimneys connected by a horizontal parapet with sloping shoulders, following the pitched roof lines, was probably the original profile. Until the recent (late 1967) remodeling of the building, traces of this sloping shoulder could still be detected to the left of the arched window, sloping downwards, but interrupted by the present fourth story window, doubtless replacing a quadrant window. As the entire first floor has been remodeled in recent years, nothing remains of the original doorway. The house was built as a fine residence, but by the mid-Eighteen-fifties it was already a semi-commercial property, with stores on the ground floor.

CHRISTOPHER STREET North Side (Betw. Hudson & Bleecker Sts.)#125  
(#125-129)

This six-story corner apartment house was designed in 1944 by H. I. Feldman for the Christopher Hudson Company. One of the interesting features of this otherwise simple brick building was the attempt by the architect to solve the problem of the unsightly fire escape. Here this was done by recessing the two fire escapes in a bay which extends the full height of the building. The corner at the intersection of Christopher and Hudson Streets has been cut off on the diagonal to receive one window. The only ornament consists of horizontal brick bands between the windows.

#121  
(#121-123)

This theater occupies a building which is the result of several drastic remodelings of two three-story brick houses with a rear stable, originally erected in 1868. It served as an early neighborhood moving picture house from 1913 until its conversion to a theater. It now presents a symmetrical three-story facade to the street, with central entrance and marquee.

#117-119

These two apartment houses, six stories in height, are identical and present a uniform facade to the street even though they have separate entrances. They were built in 1899 with stores at street level. The third, fourth and fifth floor windows are set between brick piers and have Romanesque Revival arches above the fifth story. However, the second floor segmental-arched windows, with console type keystones, show the new classical influence of that period. They were built for Jackson & Stein by Michael Bernstein.

#115

This seven-story loft building was built in 1901-03 for L. L. Chamberlin, designed by E. G. Gollner. The ground floor has doors providing access to the upper floors and to a ground floor shop. Above this level, brick pilasters signalize the ends of the side-walls and enclose quintuple windows. The top floor has arched windows, beneath a handsome, bracketed cornice.

#111 &amp; 113

These two early five-story apartment houses were built in 1873 for John Rubenstein and were designed by William José. They have stores at ground floor level. The heavy bracketed cornice with imposing arched pediment at No. 113 shows the original appearance of the pair. A recent alteration involved the removal of this cornice at No. 111 and the smooth-stuccoing of the wall behind it to provide a low parapet.

#107-109

Designed for Jacob Weinstein by Bernstein & Bernstein, this six-story apartment house of 1904, with its insistent horizontals of contrasting brickwork and its arched terra cotta window heads, had the new look for that year. Although its cornice has been removed, it still retains stores at street level and an inconspicuous entranceway at ground floor level.

#105

This four-story building was erected in 1879-1880 for Ernst Schroeder, and designed by J. Hoffman, with a small two-story structure in the rear. It was, for its time, a very conventional apartment house above a store at the ground floor. The brick facade is relieved only by the heavy stone window lintels with incised ornament, set on impost blocks. The bracketed cornice is simple but interesting with its high end-closure brackets which extend below the fascia.

#95  
(#95-103)

This sixteen-story brick apartment house at the corner of Bleecker Street (Nos. 330-38) was built in 1930-1931 for Village Developers and designed by H. I. Feldman, architect. It displays the characteristics of this period with its wide horizontal band courses between windows, contrasted with the shallow verticals which extend the height of the building above the stone base course of the first floor. The stepped parapet above the front door shows the influence of the French Exposition des Arts Décoratifs.

CHRISTOPHER STREET (Between Hudson & Greenwich Streets)

This street has an open, airy quality, with buildings which serve

CHRISTOPHER STREET (Between Hudson & Greenwich Streets)

a variety of functions. On the south side, on the corner of Greenwich Street, is a low school building, a part of the St. Luke's Chapel property. The rest of the block is occupied by a school playground, enclosed by a fence.

The north side has buildings ranging in height from two to five stories. The tallest structure serves as an entrance to the Port of Authority Trans-Hudson tubes (PATH). Architecturally, the two most interesting buildings on the block are the three-story, turn of the century structure with rounded corner, at the intersection of Greenwich Street, and the three-story house near the Hudson Street corner. Originally a Federal house, remodeled in the mid-Nineteenth Century, this is the only building on the block which still completely preserves its residential character.

CHRISTOPHER STREET South Side (Betw. Hudson & Greenwich Sts.)

This block is the property of St. Luke's Chapel. At the western end of the block, on the corner of Greenwich Street, is the narrow end of the school building (described under Nos. 653-677 Greenwich Street) administered by the church. The rest of the block is occupied by the school playground, enclosed by a fence.

CHRISTOPHER STREET North Side (Betw. Greenwich & Hudson Sts.)

- #139        Erected in 1901, this three-story building with rounded corner (described under No. 679 Greenwich St.) occupies a corner site.
- #137        This building, the tallest structure on the block (described under No. 683 Greenwich Street), was erected in 1906 for the New York and New Jersey Railroad Company. It now serves as the Hudson Terminal Powerhouse and as an entrance to the Port Authority Trans-Hudson tubes (PATH).
- #135        This four-story brick loft building, designed by Jardine, Kent & Hill for the 135 Christopher Street Corporation, was erected in 1911. Distinguished by a judicious use of brickwork and interesting, symmetrical fenestration, this building has a monumentality which belies its relatively small scale.
- #133        This wide, three-story house represents the alteration of a Federal house erected in 1819 for William Austen, cartman. Originally only two and one-half stories high with dormers, and three windows wide, the house was raised to three stories and widened at the left, where there had once been an alley. This alteration of the mid-Eighteen-fifties is corroborated by the change in brickwork from Flemish to running bond. The window railings and the roof cornice date from the period of alteration.
- #131        This building (described under No. 501 Hudson Street) was the site of a Volunteer Fire Company station, Engine No. 34, in the second quarter of the Nineteenth Century.

COMMERCE STREET (Between Seventh Avenue South & Bedford Street)

The great charm of this short street is its warm and livable quality, created primarily by its attractive two and one-half story houses. On the south side, these Federal houses with pedimented dormers are further enhanced by their contrast with the larger austere building in their midst. They include an unusual double house. On the north side at mid-block, an especially interesting example of this style is harmoniously flanked by a row of similar houses in a three-story version extending as far as the Seventh Avenue corner. At the Bedford Street end, the five and six-story buildings continue the use of brick on the street and tend to emphasize the low height of their neighbors.

With proper design controls, an unattractive gasoline station, at Seventh Avenue end of the street, could through proper use of



COMMERCE STREET (Between Seventh Avenue South & Bedford Street)

materials and design have been made to harmonize with the exceptionally attractive houses that it adjoins.

COMMERCE STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

This block affords a considerable contrast between the low Federal houses with dormers on both sides of the street and the much taller apartment buildings of the later Nineteenth and Twentieth Centuries. Nos. 24-28, the earliest houses on the block (1821), were followed very shortly by Nos. 9-15 on the other side of the street, built in 1826 for Charles Oakley. Oakley was an attorney and important property owner in the old Ninth Ward, for which he was an inspector in the election of 1828. He developed the eastern half of the block bounded by Commerce & Barrow Streets and Seventh Avenue which was later cut through the property he owned. It was as a result of his petition to the Common Council in April 1826 that Commerce Street was paved in front of these houses. The paving was officially extended to Barrow Street the following year.

- #14 The triangular lot on the corner of Commerce Street and Seventh Avenue South is the site of an unattractive gasoline filling station serving the neighborhood. In view of the exceptionally attractive nature of this street and the small scale of its houses, there is no reason why, with proper design controls, a small brick filling station office with wing walls and planter boxes could not have been designed here to harmonize with the neighborhood it serves.

- #16-18 This double house of 1830, two and one-half stories high with pedimented dormers, is a fine example of the late Federal style. It is of frame construction, with a facade executed in Flemish bond brickwork. Originally, a passageway in the center of the house led to a building, possibly used as a shop, at the rear of the lot. This passageway has been closed with iron doors and there is now a casement window above it. The most notable features of the houses are the two fine doorways. Each doorway is flanked by Doric columns set in front of rustications. The transom bar is blocked forward above columns and surmounted by a glazed transom, whose original leadwork may still be seen at No. 18. The simple roof cornice and fascia at No. 18 is similar to that at No. 16. Shutters have been added at No. 18. The graceful wrought ironwork of the stoops and areaways is the original at both houses and is particularly well preserved at No. 18, except for its later addition of a panel that serves as a newel. This interesting double house was built for William Depew, a grain measurer who sold it before completion to David S. Brown, tallow chandler.

- #20-22 This austere four-story structure, built in the local vernacular, was erected in 1852-54, for William J. Brown and Isaac Parker, and was originally used as a wood workshop. It has been considerably altered over the years and was converted to a hotel in the Nineteen-twenties. An arched doorway, recalling the Italianate style of the Eighteen-fifties, is its most distinguishing feature.

- #24-28 These three late Federal town houses of 1821 were built for Asher Martin and John Bennet, shoemakers, who had a shop on Greenwich Street. Two and one-half stories in height, with dormers, these frame houses are unpretentious versions of the Federal style, with facade in Flemish bond brickwork, pedimented dormers and double-hung muntined window sash. Nos. 26 and 28 retain their simple Federal doorways, with transom bar and glazed transom above the door. No. 28 retains a decorative molding on the transom bar. A simple wood cornice and an iron balcony of later date unify the buildings at roof level. The second story has a balcony extending across the facade of No. 26 and a part of those of Nos. 24 and 28. No. 26 has exterior blinds at the first floor only.

- #30-32 A tall six-story apartment house of the turn of the century (described under Nos. 72-74 Bedford Street) occupies the corner site.



COMMERCE STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

- #27 Located on a corner site at the western end of the block, this five-story brick apartment house of 1920-21 (described under No. 78 Bedford Street) has a central courtyard opening through to Barrow Street.
- #25 This five-story loft building (described under Nos. 59-61 Barrow Street) was erected in 1906-07. It extends through to Commerce Street, where a similar narrow front appears.
- #19-23 Erected in 1908-09, this six-story brick apartment house (described under Nos. 53-57 Barrow Street) basically fills the space between the streets. It has two light-shaft courtyards at the center.
- #17 No. 17 serves as a welcome reminder of the original proportions and general appearance of the row adjoining to the east. This small two and one-half story late Federal house, with basement, has a low pitched roof and central dormer window. It was built in 1830 as an investment by Abraham R. Bogert, a stone-cutter, and rented immediately. With a brick front of Flemish bond, its handsome paneled stone lintels, dark exterior blinds, and small light fixtures flanking the doorway, it is easily the most attractive building on the block. Pilasters flank the deeply recessed door with leaded transom. The second story windows have muntined sash, and the dormer has a casement window. The ironwork of the stoop is the original and notable for its fine openwork newels of wrought iron.
- #9-15 This attractive and unassuming row of four houses with brick fronts in Flemish bond was erected in 1826 for Charles Oakley for speculative purposes. The houses were all rented immediately to tenants, three of whom were connected with the building trades: Archibald C. Brady, carpenter, at No. 9, and William and John Joyce, stonecutters, at No. 11, who may have been associated with the construction of the row. These houses are unpretentious versions of the late Federal style of the Eighteen-twenties, affected by the incoming Greek Revival design. They must once have looked much like No. 17 to the west in general appearance. They were originally two and one-half stories high, with the third stories added later, and surmounted by bracketed and paneled cornices. No. 15 has been rough-stuccoed. Access to the houses is provided in each case by a stoop leading to the entrance doorway. The doorways and decorative details vary from house to house. The doorway at No. 15, flanked by narrow sidelights, is a simple version of the late Federal style, while No. 11 has Doric columns and is more Greek Revival in appearance. No. 13 has only a left-hand sidelight, a latter-day arrangement. No. 9 has a narrow door and is completely undecorated, except for the projecting cornice, a later addition. Nos. 9, 11, and 13 have double-hung, muntined windows, except for the lower sash at No. 9. Stone lintels, flush with the brickwork, accent the windows at Nos. 9, 11, and 13. Metal cornices appear over the lintels at No. 13 and probably date from the time of the third story addition. The wrought iron stair handrailings of Nos. 11, 13, and 15 are the handsome Federal originals. It is interesting to note that, while No. 11 remains unchanged, castings of the Greek Revival period have been added on the landings of Nos. 13 and 15. The areaway railings are Greek Revival in style. The stair railings of No. 9, though lacking the elegance of those at the other houses, were made for a narrow, simple doorway; the areaway railing is Victorian Gothic in style.

COMMERCE STREET (Between Bedford & Barrow Streets)

Diversity is the outstanding characteristic of both sections of this street. Though short, it runs around a corner and cannot all be seen at a single glance. The houses suggest giant stepping stones, as almost every other house is a different height, within the range of two to six stories. Rooflines also vary, with a wide gable roof and a large pedimented dormer adding spice to the more usual parapets and simple cornices, and leading up to the unexpected formality of mansard roofs.

COMMERCE STREET (Between Bedford & Barrow Streets)

The crowning glory of this street is at its western end, near Barrow Street. Calling to mind a minuscule block in Paris, it has a formal setting of twin red brick houses with mansard roofs, separated by a walled garden court. The houses have the simplicity of the Federal style in their first two stories, capped almost half a century later by a third story within a formal mansard roof, set off handsomely with hip-roofed dormers. These twin houses have great dignity and unusual charm. Their attractive small scale is emphasized by the six-story buildings behind them and facing them across the street.

Historically speaking, the interesting frame house at the south corner of Bedford Street is the oldest extant building in The Village. Erected in 1799-1800, the exposed high brick sections of its two chimneys on this side offer contrast with wood siding of this end of the house. The silhouette of the roof offers the diversity of a low angled gable-end nowadays surmounted by tall chimneys.

The process of attrition in the charm of this block centers on needlessly ugly alterations, usually capped by characterless parapets. One old building has been remodeled with an overwhelming variety in the sizes and shapes of its windows. Such designs would have been improved by the architectural controls of a regulatory body.

COMMERCE STREET South & West Sides (Betw. Bedford & Barrow Sts.)

The corner building, which fronts on Bedford Street (also described under No. 77) is the famous Isaacs-Hendricks house, the oldest building extant in The Village. On the Commerce Street side, it still displays the original wood siding, with the brick chimney sections revealed. It is separated from its neighbor, No. 34, by an iron gate leading to a rear courtyard, affording access not only to this house, but to Nos. 73 and 75 Bedford Street as well.

#34  
(#32-34)

Nos. 34-42 were all built on land which had originally been part of the Hendricks-Gomez property. No. 34, a small two-story structure built in the vernacular of the day, was erected by John Crawford, builder, for R. H. McDonald as a wagonshed. After several decades of use as a factory, it was altered to apartments in the Nineteen-twenties.

#36

This three-story brick house, with a rusticated stone basement, was built for Alexander McLachlan, a brewer, in 1841. The entrance is now through the basement, but traces of the original doorway are still visible over the left-hand window of the first floor. The windows have the characteristic double-hung muntined sash, though the cornices of the lintels have been shaved off. The house retains its handsome wood roof cornice, typical of the houses of the Greek Revival period.

#38

This building, occupied since 1924 by the Cherry Lane Theatre, a center for avant-garde theatre in New York, was originally erected in 1836 as a brewery for Alexander McLachlan. The doorway at the left leads to apartments on the upper floors.

#42

In 1858, McLachlan had this four-story brick house erected on the site of his former brewery yard. It has characteristic features of the period in its proportions, windows, and the little end corbels supporting the window sills. The molded sheetmetal cornices and the window sills are quite elaborate, and the cornice is a later addition.

#44

Now smooth-stuccoed and converted to basement entry, this small three-story house still retains details, such as the roof cornice and the windows, with double-hung muntined sash, reminiscent of the Greek Revival period. It was erected for John Allen in 1838.

#46 & 48

Echoing the curve in the street are two houses erected in 1844 for Alexander T. Stewart on land he had leased from Trinity Church. Following the erection of his magnificent dry-goods "palace" at the corner of Broadway and Reade Street two years later, Stewart's name became a household word all over America. This famous structure, later extended to encompass the entire block front on Broadway between Reade and Chambers Streets, became known later as the "Sun Building," by which name it is still known today.

COMMERCE STREET South & West Sides (Betw. Bedford & Barrow Sts.)#46 & 48  
cont.

The two Stewart residences on Commerce Street, which once had stoops, are now entered through their basements, and have both been raised to four stories in height. A pedimented penthouse appears at No. 46, while No. 48 has a tall parapet with modern casement windows. Both houses have double-hung muntined sash, and the window lintels are crowned by heavy sheetmetal cornices, added later in the century.

#50

Designed in 1912, this six-story brick apartment building (described under No. 75 Barrow Street) is a handsome example of the architecture of the early Twentieth Century.

COMMERCE STREET North & East Sides (Betw. Bedford & Barrow Sts.)

#31-33

The modern six-story corner apartment house, built in 1952-53 (described under No. 81 Bedford Street) also faces on Barrow and Bedford Streets.

#37

This tall six-story apartment house of 1897 (described under No. 71 Barrow Street) also faces Bedford Street.

#39 &amp; 41

Following Commerce Street as it turns north, one notes these two charming little houses, separated by a shared garden. They were built originally in 1831-32 for Peter Huyler, a milkman. Stone base courses separate the brick basement from the two-story facades crowned by mansard roofs, which were added in the early Eighteen-seventies for George Huyler by D. T. Atwood, architect. The "twins," as they are commonly called, are an interesting combination of late Federal style, to be seen in the Flemish bond brickwork and the fine paneled window lintels, uncovered only recently, and the French Second Empire style, typified by the steep slate mansard roofs. The mansard roofs incorporate reminiscences of the original Federal dormers. Behind these two low structures is the rear wall of the tall six-story apartment house which faces on Barrow Street, already referred to.

GREENWICH STREET (Between Barrow & Charles Streets)

Greenwich Street in downtown Manhattan was extended along the Hudson River as the Road to Greenwich (Village) at least as early as the Ratzer Map of 1766-67. In The Village around 1794, it was known as the main road leading to Greenwich (to distinguish it from Greenwich Avenue, then known as Old Greenwich Lane). Part of this road ran along the present Washington Street, and at Charles Street it avoided a cove in the Hudson River by making a sharp turn to the right, and then northward again on the present Greenwich Street. This jog at Charles Street led around the boundary of the property of Richard Amos. More important, it brought the thoroughfare closer to the famous "Greenwich House" on the farm of Admiral Sir Peter Warren, which continued to have important owners and residents for well over a century until, as the Van Ness mansion, it was torn down in 1865.

GREENWICH STREET East Side (Betw. Barrow & Christopher Sts.)

The south corner of the east side of this street is vacant, while the west side is out of the historic district.

#653-677

St. Luke's School, founded in 1894, now occupies the site of thirteen town houses which once faced Greenwich Street. It is a long, low brick building, two stories high, which contains the classrooms and a gymnasium. The most conspicuous feature of the school is a low tower at the southeast corner of Christopher and Greenwich Streets with flanking bays which display brick quoins. The metal windows are widely spaced, one above the other, leaving considerable expanses of brickwork between them. The gymnasium was designed in 1926 by Renwick, Aspinwall & Guard. The school was designed by Thomas M. Bell for the Corporation of Trinity Church, and effectively turns its back to the street with an austere facade; it was built in the early Nineteen-fifties.

GREENWICH STREET East Side (Betw. Christopher & West 10th Sts.)

#679 This formal three-story building, with rounded corner, bar at ground floor, and residential quarters above, represents the new Eclecticism. It was built in 1900 for James Holmes and was designed by F. A. Burdett in the classical mode made popular by the World's Columbian Exposition of 1893, which was held at Chicago. The handsome cornice displays both modillions and dentils, while the window trim has splayed lintels with keystones and rustication blocks at the sides simulating the stone originals in brick. The corner is rounded to express its corner location, and the roof cornice reflects this curve above.

#681 Built in 1845 as an investment for Lewis Radford, grocer, this house is the sole survivor of what was once a row of seven three-story brick houses with basements, extending up as far as No. 693. It is extremely simple with corniced window lintels and roof cornice with plain fascia board below.

#683  
(#683-685) This brick substation was built for the New York and New Jersey Railroad Company (Hudson Tubes) by the firm of Robins & Oakman in 1906. It has two large doors at the ground floor with segmental arches and keystones above. Single rectangular-shaped windows and louvers are arranged in groups of three above the two doors, and a broad band course of stone above provides a base for the low brick roof parapet. This building replaced two town houses of the late Federal period, of which No. 685 was Richard Amos' home in his last years. Mr. Amos, a veteran of the Revolutionary War, was a large property owner in The Village (see under Hudson Street, between Christopher and West Tenth Streets).

#687-695 Two low-lying storage buildings for a trucker's freight terminal have taken the place of five houses which also were owned by Richard Amos. The buildings extend around the corner to No. 260 West Tenth Street and are set well back from the street. Erected in 1945, they are strictly utilitarian in nature and serve a useful purpose in providing supplies for the community.

GREENWICH STREET East Side (Betw. West 10th & Charles Sts.)

#697-701 This handsome seven-story brick warehouse was built in 1892 for William H. Ramsey. It was designed with an arched first floor by Martin V. B. Ferdon in the Romanesque Revival tradition. The brick arches serve, with one exception, as doorways at ground floor level. A plain brick base rises to the spring of the arches. There, a horizontal rock-faced band course serves as impost block for the arches which have concentric bands of brick dentils. The front wall rises sheer and plain with single window openings at even intervals. It is crowned by a shallow corbeled brick cornice.

#703 & 705 These two Federal houses were built in 1828 with fronts executed in Flemish bond brickwork. The top floor undoubtedly replaces a roof with dormers. The only trace remaining of this period is to be seen in the exceptionally handsome arched doorway at the left side of No. 705. This house was built for W. and J. B. Harriot, wholesale grocers across the street at No. 718 Greenwich. No. 703 was erected for Benjamin Quackenbush, a druggist, as a combination store and residence.

The doorway of No. 705 has two fluted Doric columns set against rustication blocks and a transom bar above, which is blocked forward above these columns to signalize them. The arched fanlight covered over with sheet metal, is a full semi-circle and once had a paneled stone frame above it resting on paneled stone impost blocks, where the paneling remains intact. The identical cornices of these houses rest on vertically placed console brackets and belong to the mid-Nineteenth Century when the upper floors were added.

#711  
(#707-711) This two-story brick warehouse, with one story wing to the north, is occupied by a waste-paper firm. It was built in 1945 for Peter Serra and, in its severely simple design, expresses the utilitarian nature of its use. The first floor has large, paneled garage doors and the upper floor, a row of simple double-hung windows.

GROVE COURT South Side Grove Street (Betw. Bedford and Hudson Sts.)

A passageway between Nos. 10 and 12 Grove Street, closed by an iron gate, leads to Grove Court, first laid out in 1848.

In that year, the merchant Samuel Stryker sold to Samuel Cocks the back yards of Nos. 6, 8, and all of No. 10 Grove Street, which he leased from Trinity Church. Cocks, a grocer, was a partner in the firm of Cocks & Bowron, located at No. 18 Grove Street, at the corner of Grove and Bedford Streets. Cocks was already in possession of a small strip of land to the east of No. 10 which provided street access to his newly formed gore lot. The present six connected houses on the rear of this lot were built for Cocks and finished in 1854; however, they were taxed as a single building on a single lot, referred to as No. 10½ Grove Street, until well into the present century. It was not until 1921, when the lot was subdivided by Alentaur Realty and the six houses sold and altered individually, that Grove Court took on its present delightful appearance and name. The three-story houses were originally planned for workingmen, and the court was known in the Nineteenth Century as "Mixed Ale Alley," evidently a reference to the drinking habits of its residents.

Today, Grove Court provides a quiet and pleasant retreat from the bustle of the city. Its residents take pride in the maintenance of the grounds and houses. Although the fronts are for the most part very simple, these three-story brick houses, belonging to the vernacular of the day, some with shutters at the windows, all with double-hung muntined sash, present an interesting and most attractive appearance.

GROVE STREET (Between Seventh Avenue South & Bleecker Streets)

The commercial character of this short street is emphasized, on its south side, by the larger one of its two low buildings which is devoted to shops and offices. The spire-like finials that break its parapet line are picturesquely echoed across the street by the large vertical brackets projected skyward above a roofline. These are on an apartment house, six stories high, which in turn is balanced in bulk by an apartment house on the other corner of the north side. This balancing is emphasized by the contrast with three low, old houses nestled between them at mid-block.

For quality on this street of shops, the eye is instinctively carried to the double apartment house at the Bleecker Street corner on the north side. It is an uncommonly handsome example of late Nineteenth Century architecture, and its shops line up uniformly and neatly below a horizontal stone band course.

A similar type of design restraint would improve the appearance of shops throughout The Village under the controls of a design review board.

GROVE STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#52-54 Erected in 1933, this three-story brick building, with stores at street level and apartments above (described under Nos. 92-100 Seventh Avenue South) occupies the corner site at Seventh Avenue South.

#50 Originally erected in 1848 for George Harrison, this three-story brick building (described under No. 315 Bleecker Street) has been extensively altered.

GROVE STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#49-53 These two large six-story buildings of 1889, which also face on Bleecker Street (Nos. 317-21), were designed by Herter Brothers for Joel & Hyams. They are uncommonly handsome examples of the architecture of the period. The facade on Grove Street is far more attractive than the one on Bleecker Street, which is hidden behind fire escapes. A strong emphasis on the horizontal is achieved by band courses and prominent window lintels, balanced to some extent by a vertical emphasis in the upper three stories. An interesting contrast to the plain brick facade is provided by decorative features: the brick or stone

GROVE STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)#49-53  
cont.

band courses, the sculptured motifs, terra cotta panels in the spandrels between the fourth and fifth story windows and by the blind arches above the top story windows, with alternating conch shell and decorative design motifs.

#55-59

Contrasting in height to the two tall flanking apartment buildings are three small brick houses, all that is left of a row of five built in 1839 for William A. Thompson, an attorney. Though they are very much altered, they are still only three stories high: No. 59 remains closest to its original general appearance, since it retains a roof cornice added somewhat later, while Nos. 55 and 57 have been raised a few feet by the addition of roof parapets. Nos. 57 and 59 have window cornices, which have disappeared at No. 55. Thomas Paine, the author of Common Sense, died on June 8, 1809 in a frame house on the site of No. 59. This house was set in the middle of farm property, through which Grove Street was later cut.

#61

This five-story corner apartment building of 1890 abuts Seventh Avenue South (No. 104) and extends through the block to No. 76 Christopher Street. It is distinguished by a picturesque profile at the skyline. The building was specifically designed for an oddly shaped corner lot, with bay windows at the intersection of streets. The architect was Franklin Baylies, and the clients were Philip and John Goerlitz. The most notable feature of the building is the top story, with blind arches linking the windows, and keystones with sculptured human heads. A boldly projecting bracketed roof cornice, stepped up at the center, crowns this building.

GROVE STREET (Between Bleecker and Bedford Streets)

This street is one of the most interesting and stimulating in The Village, illustrating as it does over one hundred years of architectural development. The picturesque frame house at the northeast corner of Bedford and Grove Streets, built in 1822, is the earliest building here and one of the oldest in The Village.

An architectural gem is the large and magnificent Federal mansion, one of the finest of this style in the City, standing on the north side next to the Bleecker Street corner. Added to it almost half a century later, is a pair of shops with handsome unusual fronts in the Neo-Grec style.

Groups of five and six-story apartment houses on both sides of the street offer picturesqueness of silhouette. The human scale of their relatively low height is emphasized by interesting details such as medieval-type windows and sculptured human heads.

A sober sturdiness lightened by a graceful human touch is the dominant mood of the simple three-story town houses on this street. Dainty jigsaw scrollwork enlivens the old wooden house. In mid-block, the unusually fine ironwork of a Greek Revival house is enhanced by the severity of its neighbors. Across the street at mid-block, the refined angle of low pediments over doorways offers delightful relief from the long unbroken roofline of a row. These six fine row houses, transitional in style from Greek Revival to Italianate, are the most notable feature of the south side of the street.

An outstanding example of lack of understanding of the quality of The Village is the erstwhile seventh house of this row. No longer recognizable as such, its projecting new facade, blank parapet, anemic entrance, and triple fenestration have nothing in common with the character of this street except the use of brick. Across the way on the north side, a pebble-like facade topped by a roofline curved into three waves is very distressing, especially as it adjoins the handsome Federal mansion. Such alterations would have been avoided by the architectural and design controls of a regulatory body.

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)

#48

This is the side entrance to the four-story brick building of 1847 which faces on Bleecker Street (described under No. 314 Bleecker).

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)#42  
(#42-44)

This six-story brick apartment house of 1914, designed by the architect Charles B. Meyers for the Charles I. Weinstein Realty Company, is distinguished by the use of stone band courses at ground floor level and stone lintels above the end windows of the third, fourth and fifth floors. A strong bracketed cornice crowns the building, which has a wide fire escape running across its facade.

#40

No. 40 was originally a part of the adjoining row (Nos. 28-38), but today this five-story apartment house retains nothing to recall the appearance of the original structure of 1851-52. The entire brick front, with its basement entrance, altered fenestration, and high parapet, is modern.

#28-38

Linus-Scudder, mason-builder, erected this row of six town houses in 1851-52. The row originally consisted of seven houses and included No. 40, now completely altered. The houses are vernacular versions of the almost outmoded Greek Revival style and of the incoming Italianate and are transitional in style.

They are all three stories high over a basement. Built of brick, with stone used as trim and for the basement story, the houses still retain rustication at the basement stories of Nos. 28, 30 and 36. The original appearance of the row can best be appreciated by looking at Nos. 32, 34 and 36, which have been altered very little. In each case, a stoop leads up to an entrance doorway, of which the most notable feature is a low pedimented lintel above the door and transom set off by deep reveals and framed by rope moldings. The windows have simple stone lintels and sills, except for Nos. 32 and 34 which retain their small cornices above the lintels. The heavy cast iron stair and area-way railings of these two houses, with a central circular motif, are typical of the Italianate period. The long parlor floor windows, another Italianate feature, retain their ornate cast iron railings at No. 30. Nos. 28-38 have their original bracketed roof cornices, with drops at the outer end of each bracket, likewise characteristic of the Eighteen-fifties. An unusual feature of the brackets is that they are carefully profiled where the cornice returns to the wall at the ends.

Nos. 28, 30 and 38 have all been altered in this century. The stoops were removed at Nos. 28 and 30 which have been converted to provide basement entrances. No. 30 has introduced a graceful curved staircase, with attractive cast iron detail, leading up to the right side of the house. At No. 38 the lower sections of the parlor story windows have been bricked up, in contrast to the other houses of the row which all retain their long, elegant French windows.

The houses were all built on land which formerly belonged to Timothy Whittemore, President of the Greenwich Insurance Company, and a nephew of Samuel Whittemore, who had built the mansion at No. 45 Grove Street diagonally across the street. Linus Scudder, one of the important builders associated with the development of The Village, first set up in business as a mason in 1836. He was one of several builders who took advantage of the sale of Whittemore properties in the early Eighteen-fifties. In January 1851 he purchased four of the lots here with the aid of mortgages from the Greenwich Insurance Company. John Hays and Park H. Lane, assessed for Nos. 34 and 40 respectively, purchased the land on the same day as Scudder did, and together with Isaac Hendricks, who paid the taxes on No. 36, undoubtedly arranged with Scudder to build houses on their lots, as well as his own. Scudder sold his own four lots at a handsome profit later in 1851 to individual owners for whom he built the dwellings, thus affording us another example of how the builders of the day managed to develop property without putting up any money of their own.

#26

This six-story apartment building of 1927, whose outstanding feature is the rough-textured look of the clinker brickwork on the facade, is quite different from its neighbor to the west. An interesting contrast to the brick background is achieved by the use of the smooth stones framing the doorway. A projecting stuccoed section, decorated with half-timbered framing, containing the central windows of the sixth story, is crowned by a steeply pitched gable. Chimneys carry up the roof line at both ends of the building. The windows are arranged in



GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)#26  
cont.

an interesting rhythm of three, two, and three across the facade, expressing the interior layout. Two fire escapes, one at each side, run down the facade. This building was erected for the 26 Grove Street Corporation and was designed by Louis A. Abramson and Samuel Katz, architects.

#22  
(#22-24)

Built in 1930, this six-story apartment house with a variegated brick facade is a reminder of the French Arts Décoratifs style of the period. Most typical are the design motifs used around the entrance doorway and its canopy and on the face of the coping above the parapet. The fenestration is unusual: a large window at the left, divided by mullions into three sections, and set off by band courses of dark brick above and below, is balanced, on the right side of the facade, by a single window surmounted by a decorative motif. The second window from the left side at the top floor is signalized by the terra cotta ornament surmounting it. A fire escape runs down the front of the building, which was erected for the 22-24 Grove Street Corporation and was designed by H. I. Feldman, architect.

#20

This handsome six-story apartment house, built in 1899 in the Eclectic period, has its main entrance on Bedford Street, around the corner (described under No. 90 Bedford Street).

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)

#17

This delightful little frame house, at the corner of Bedford and Grove Streets, was built in 1822 for William F. Hyde, sashmaker, who later served as Assistant Alderman of the Fifteenth Ward. It is one of the oldest houses in The Village, and one of the most picturesque. Originally it was two stories high; a third story was added in character in 1870, and numerous other changes have been made in this century. The little shop around the corner, on Bedford Street, at the back of the lot, was always part of the same property and was erected in 1833.

The house has been well maintained and represents the taste of successive generations of owners. A Greek Revival doorway, imposing for such a modest house, is raised a few steps above street level. The windows all have muntined double-hung sash, some of which were probably originally made by Mr. Hyde himself. The two windows above the doorway, divided into three parts and shaded by wooden hoods resting on brackets, are unusual. All the windows, except these, have exterior shutters; the windows of the third story have little cornices. Crowning the house is a charming wood cornice resting on brackets. The paneled wood fascia board is attractively decorated with jig-saw scroll work. A simple wrought iron railing surrounds this corner house on two sides.

#19  
(#19-21)

This pair of five-story brick apartment houses was built in 1891 for Alphonse Hogemaner and designed by the architect Bruno W. Berger, who also had designed Nos. 53 and 54 Barrow Street for him. The two buildings now have a common entrance, but retain separate fire escapes. Above the first floor the two facades are similar in design and a single bracketed cornice crowns and unifies the buildings. The architect has used stone in the lintels and band courses to contrast with the brick walls of the structure. The lower section of the facade of No. 19 has been remodeled in mottled brick at street level.

#23

This narrow six-story brick apartment house, Eclectic in style, was built in 1901 for Elias Kempner. A low stoop leads to the entrance doorway, with a stone canopy upon which the fire escape rests. The building is crowned by a projecting stepped cornice with a central sunburst motif and modillions resting on brackets. A diversity of classical motifs may be seen in the decorative elements: Corinthian capitals appear under the round-arched windows and in the upper stories, where classical heads adorn the keystones of the fifth story windows. The building is a good example of that early phase of Eclecticism, after the World's Fair in Chicago, before a scholarly correctness had become the pride of the architect who, in this case, was George F. Pelham.

#25

Erected in 1886, this five-story brick apartment building was designed for George Rothman and Ferdinand A. Sieghardt by Berger & Bayliss,



GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)#25  
cont.

architects, and still retains its high stoop and rusticated stone basement. The doorway is flanked by granite pilasters with curved capitals, under a deep stone lintel supporting the bottom platform of the fire escape which runs down the center of the facade. The building is four windows wide, and the two central windows are recessed and framed by projecting brick sections on either side. Stone band courses serve to unite the windowsills at the second, third and fifth stories and separate the building into four sections horizontally. Crowning the facade is a projecting roof cornice resting on five elaborate, vertically placed brackets with a row of small arches below the cornice. There is a considerable amount of sculptured relief on the building, appearing not only in the capitals of the columns and the keystones of the windows at ground floor level, but also in the spandrel panels between the third and fourth story windows, which are flanked by escutcheons. The sculptural ornament culminates in the single central keystone with classical head which appears under the cornice. The use of classical relief sculpture, the Neo-Grec treatment of the window lintels beneath the relieving arches of the first floor, and other details of trim result in an interesting combination of elements.

#27

Altered in 1955, this four-story house bears little relationship to the original house of 1847-48, taxed to John Bowen. A tall brick parapet extends above the cornices of its neighbors to the east. The building is undecorated except for the brick window lintels which consist of soldier courses carried on brick corbels, and the shallow corbelling under the stone coping which finishes off the building.

#29 &amp; 31

These two brick houses of the Greek Revival period were built in 1841 by Samuel Winant and John Degraw for rental purposes. The firm of Winant & Degraw, builders, had successfully developed a similar and unusually fine row at nearby Nos. 12-18 Grove Street the previous year.

No. 29 retains most of its original character: like its neighbor, it is a three-story brick building with rusticated basement, crowned by its handsome original wood roof cornice, with bead and reel and dentiled moldings beneath, and a plain fascia board. A stoop with a fine wrought iron railing leads up to an attractive Greek Revival doorway. The simple square pilasters are surmounted by a full entablature, consisting of architrave, frieze, and cornice, such as exists in the Winant & Degraw houses at 14 and 16 Grove Street.

The long parlor floor windows, with attractive iron window railings, have double-hung sash with broad central muntins, simulating French windows. The upper floors have windows with muntined double-hung sash. The delicate stone cornices at the tops of the window lintels have been removed, and the lintels now appear to have "ears" as a result. The stoop handrailing is an exceptionally good example of Greek Revival wrought ironwork combined with small decorative castings added for effect. The openwork newels, set upon low stone bases, are also typical. The ironwork of the areaway has a Greek fret design at the base, missing at No. 31.

No. 31 has been extensively altered at first story level, where a basement entrance has replaced the original stoop, with the consequent elimination of the Greek Revival doorway. The sills of the first story windows have been raised. Sheetmetal window cornices are a later addition. The areaway ironwork is the original.

#33-37

Built for James Kyle in 1888, these three five-story brick apartment houses, "The Lyceum," were planned by architect F. T. Camp, with a continuous facade, but with three separate entrances. A lingering influence of Victorian Gothic is echoed in the design of the facade, particularly in the relieving arches of the double windows of the first story, with sculptured human heads in the keystones. Panels with swags have been introduced under these windows. Rough stone blocks decorate the lintels of the second story windows, and tiles of terra cotta are inset below the band course which serves as a sill for the third floor windows. Victorian polychromy may be seen in the striking contrast between the brick and light colored stone, used for window trim, band courses and for the spandrels between windows. Paneled and bracketed roof cornices crown the buildings, while the central unit is given additional importance by being stepped-up to a higher level. Each building

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)

- #33-37  
cont. has its own fire escape, resting on the cornice of the entrance porch. These porches are supported by handsome giant columns with medieval type capitals.
- #39 This four-story house with basement entrance was extensively remodeled in 1926 by Robert Gottlieb, with a stucco front inset with colored tiles. Round arches were created above the square-headed windows, with tiles in the tympani. As this was a house built in 1829-31 for Albert Whittemore, it is immediately apparent that the cornice, Neo-Grec in style, belongs to a remodeling of the Eighteen-seventies.
- #41 Completely altered in 1929, this five-story, rough-cast stucco building retains nothing to recall the appearance of the original structure of 1854-55. The alteration substituted a ground floor entrance for the original stoop, steel sash and stucco veneer for the entire building, and added a fifth story. The windows at the top floor are arched and trimmed with brick. The house is crowned by a multi-curving roof parapet with stone coping and has a fire escape running down the center of the front.
- It was originally built for W. W. Cornell, of the J. B. & W. W. Cornell Iron Works on Centre Street. This was one of the first New York firms to manufacture complete iron fronts for buildings and one of the most successful. In a photograph of No. 43-45 Grove Street taken early in the present century, the Cornell house appears in its original state, except for the mansard roof which was added at a slightly later date. Faced with smooth-faced stone veneer, this residence was one of the handsomest examples of the Italianate style in New York City.
- #45 This magnificent house was once a free-standing mansion, surrounded by spacious grounds, when it was built in 1830. It was undoubtedly one of the finest and largest Federal residences in Greenwich Village. Although it was originally only two stories in height, the scale of the house, over forty-seven feet in width, reflects the importance of the man for whom it was built, Samuel Whittemore. Together with other members of his family, he was one of the largest property owners in The Village. The mansion was protected for several blocks around by family owned realty: the closest building to the west was No. 39, owned by Albert Whittemore, while three quarters of the square block across the street to the south and the entire block to the east were owned either by Samuel Whittemore or his nephew Timothy.
- Samuel Whittemore was the senior member of the firm of S. Whittemore & Company, manufacturer of steam-propelled carding equipment used in the textile industry, for which his older brother, Amos, had taken out a patent in 1797. Samuel Whittemore was born in Cambridge, Massachusetts, and came to New York early in the Nineteenth Century. A long-time resident of The Village, in 1811 he was an Election Inspector for the Eighth (later the Ninth) Ward, and served as State Assemblyman in 1816. In the Eighteen-twenties, he was among those landowners who were most active in the laying out and paving of streets in this area of Greenwich Village.
- Originally the mansion was set back slightly from the street, and had a porch at the back facing onto grounds which extended through to Christopher Street on the north and to Bleecker Street on the east. The house had its own cistern, well, hot house, and stables. Though it was subsequently altered, it still displays characteristic features of the late Federal style, notably Flemish bond brickwork, a handsome doorway, and fine windows with Federal lintels. The generous proportions of the doorway and stoop are in keeping with the scale of the house. The entrance doorway, at the head of a wide gracious stoop, retains its original arched molded frame with a double, paneled, and decorated key-stone. The double entrance doors, however, with their rounded moldings, represent later additions. The fine inner door is the original, as is much of the interior trim and the hall staircase, beautiful examples of late Federal style. The delicately paneled window lintels at the second floor, so carefully copied at the two upper floors, display ornamental rosettes in the end panels. The pedimented lintel with acroteria over the central triple window of the second story is another typically late Federal feature which, interestingly enough, reappears in the doorways of other houses built for Samuel Whittemore in the mid-Eighteen-thirties,

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)#45  
cont.

at 128 Washington Place and 86 Christopher Street, where the same motif is copied in the wood entablature over the doors. At the stoop of No. 45 Grove Street, the handsome iron handrailings with elaborate decoration, which terminate in polygonal stone newels, doubtless altered from the originals, are surmounted by very tall imposing cast iron torchères.

The building now rises to a height of four stories, crowned by a handsome cornice supported on console brackets, the result of alterations undertaken by later owners. In 1839 the house was purchased by Andrew B. Haxtun, a successful stockbroker, who lived in this "splendid mansion," to quote a contemporary source, until his death in 1848. Haxtun, it should be recalled, developed half of a block front on Bleecker Street nearby in 1847 (see Nos. 308-314 Bleecker). Then, in 1851, Haxtun's widow sold the mansion and all the land surrounding it for development (see especially Nos. 316-328 Bleecker Street and Nos. 92 and 94 Christopher Street), thereby contributing to the commercialization of the area. However, most of the important alterations to the house were undertaken in 1870 by the architect B. G. Wells for Elisha Bloomer, who had purchased the mansion in 1857 and owned property elsewhere in The Village. Bloomer was a former "Villager" who had recently established himself in Yonkers as a stone merchant. The basement and the first (formerly the parlor) floor of No. 45 were converted into stores by Bloomer, resulting in the reclassification of the building from "first" to "second class." The parlor floor windows at each side of the entrance doorway were removed and replaced by distinctive paired windows, separated by a central panel, the whole crowned by a low triangular pediment, characteristically Neo-Grec in style. The Italianate entrance doors also undoubtedly date from the period of the Bloomer ownership.

To summarize: this dignified and imposing mansion, now converted into apartments, retains many fine features of the late Federal period, when it was built, together with characteristic additions of later periods.

#47

The main entrance of this house, a part of the block front developed in 1854 on the site of the Whittemore-Haxtun property, is around the corner (described under No. 316 Bleecker Street).

GROVE STREET (Between Bedford & Hudson Streets)

This section of Grove Street offers a delightful vista. In the distance, there is a glimpse of St. Luke's Chapel, a simple parish church on the west side of Hudson Street, which serves historically and visually as a focal point at the end of the street. On the left are two fine rows of late Federal and Greek Revival houses, separated by Grove Court, a quiet oasis behind the busy streets which surround it.

This is one of the outstanding streets in The Village. Its delightfully simple residential character is complemented by the peaceful court and completed by the sturdy chapel at the head of the street. Here is an early Nineteenth Century example of good community planning, in that it began with needed facilities -- a schoolhouse and a chapel.

This street now offers a startling contrast in bulk between the block-long, handsome school building in the Classical style of the early Twentieth Century, on the north side, and the diminutive, charming, two and one-half and three-story houses occupying all but the Hudson Street corner of the south side.

Nevertheless, a surprising harmony has been achieved in part by the unifying use of brick along both sides of the street. More especially, the school's entrance doorways and dormer windows are, in essence, Renaissance versions of the tiny dormers on the simple Federal houses and of the classical doorways of the Greek Revival houses.

Within their unpretentious limits, these houses display some of the rich detail inherent in their respective architectural styles. Glimpsed at mid-block and behind an arched gateway, is a row of houses on a small garden court. Charming in their absolute simplicity, they were built for workingmen. Local builders and tradesmen inhabited the houses along the street, including a grocer at the proverbial corner. Here indeed is a village within The Village.

GROVE STREET (Between Bedford & Hudson Streets)

The only unsympathetic note on this outstanding street is the brash character of the corner windows of a six-story apartment house of the late Nineteen-thirties, at the Hudson Street corner. This building, however, offers the unifying characteristics of brick, of a stone classical doorway, and of a height similar to that of the school.

The attrition of time has been minor on this block whose residents have such pride in their dwellings. One can only comment that of the two Greek Revival houses which have changed their main entrances to the basement, the alteration in facade of the corner house obliterated its original style, and the entrance is a barren, inconspicuous opening. By contrast, the other house has transferred the major part of its classical doorway to the basement level, thus retaining sympathetic contact with the block. Such nuances in adapting designs will be promoted by the participation of a design review board.

Grove Street was first called Cozine Street when it was ceded to the City by Trinity Church in 1809. It was then opened as Columbia Street in 1811, renamed Burrows Street two years later, and finally received its present name in 1829, largely because it was felt that Burrows could too easily be confused with the neighboring Barrow Street. The popular tradition is that it was called Grove Street because it was cut through the garden of a house standing back from Herring (now Bleecker Street), in which Tom Paine lived shortly before his death.

GROVE STREET South Side (Betw. Bedford & Hudson Sts.)

#12-18

This fine but unpretentious row of Greek Revival houses was erected in 1840 by Samuel Winant and John Degraw, builders. Of these four brick houses, three stories high over basements, Nos. 14 and 16 remain closest to their original appearance. Both retain stoops leading up to fine Greek Revival doorways. These are framed by simple pilasters, supporting an entablature consisting of architrave, frieze and cornice. Until 1966, No. 14 was perhaps the last completely unaltered Greek Revival building in the City. The door itself, with its rectangular transome, is paneled and flanked by pilasters, all typical of the simple Greek Revival house. The windows, with their double-hung sash, have stone sills and lintels, which at No. 16 were later capped with projecting sheetmetal cornices. The overhanging wood roof cornice and fascia board are the originals. The wrought iron railings of both buildings are noteworthy, not only because they are original, but for the grace of their design. The handrailing of the stoop combines a pleasing wrought iron curvilinear design in the top section with the heavier cast iron decorative rosettes at the base. The railings curve down over the tops of the sturdy cast iron newels set on paneled blocks. The wrought iron areaway railings, with fret castings at the base, are also very handsome.

The two end houses of the row, Nos. 12 and 18, have been considerably altered. No. 12 retains its roof cornice and original fenestration with simple stone lintels, but the stoop has been removed, and the house is now entered at basement level. The doorway is in character with those of its neighbors to the east. The windows of the second story (formerly the parlor floor) have had their sills raised. No. 18 has been extensively remodeled with new windows, a stuccoed front, and parapet with bracketed overhang in front.

The story of Winant & Degraw is an interesting one, illustrating the transformation of ordinary carpenters into professional builders. Both men had had independent carpentry shops, Winant since 1820, at No. 17 Jacob Street, and Degraw, since 1827, at 11 Watts Street. Winant and Degraw were from Long Island, and both served as volunteer firemen for Hook and Ladder Company No. 3. Winant not only took Degraw into his shop in 1828, but into his home, at No. 50 Vandam Street. By 1829 the firm of Winant & Degraw, builders, appears at No. 100 Cliff Street, although separate listings for each as carpenters continue to appear at No. 17 Jacob. The firm did the carpentry work for the Mercer Street Fire House in 1829. By 1839, they had evidently done so well that they were able to purchase the eastern third of the block between Hudson, Grove, Bedford and Barrow Streets. They built Nos. 12-18 the following year, and moved to adjacent dwellings, Winant at No. 14, Degraw at No. 16, leasing out the two end houses of the row. They also erected similar houses across the street a year later, at Nos. 29 and 31 Grove Street.

GROVE STREET South Side (Betw. Bedford & Hudson Sts.)

A passageway between Nos. 10 and 12 Grove Street, closed by an iron gate, leads to Grove Court (described under that name).

#2½-10

This fine row of Federal two and one-half story houses is one of the most delightful in The Village. They are frame structures with brick fronts in Flemish bond and were built between 1825 and 1834 on land leased from Trinity Church and St. Luke's Chapel. The builder associated with the row is James N. Wells, who, like Samuel Winant and John Degraw, had started out as a carpenter, but soon achieved recognition as a builder. He did a great deal of work for Trinity Church and built St. Luke's Chapel (see under Hudson Street, between Barrow and Christopher Streets).

With the exception of No. 2½, subsequently altered by the addition of a third story with bracketed cornice and steel casement windows, this row of houses has been modified very little. They faithfully reflect the type of modest dwelling which a conscientious builder erected in the late Eighteen-twenties and early Eighteen-thirties. No. 6, built in 1827 by and for D. G. Van Winkle, a house carpenter, and No. 8, erected in 1829 for Abraham Storms, Jr., merchant, were extensively remodeled by James N. Wells in 1833-34, as was No. 2½, the earliest house of the row, which Wells had originally built in 1825. No. 4, erected by Wells in 1833-34, replaced a shop owned by William J. Roome, a house painter. Consequently, Wells should certainly be credited with the fine proportions and good taste so evident here.

All of these Federal houses, with the exception of No. 2½, are three windows wide, two and one-half stories high, and surmounted by two dormer windows at roof level. A low stoop leads to a doorway framed by paneled reveals. Although No. 4 was the last house in the row to be built, it is interesting to note that it has a prototype Federal doorway flanked by columns, standing in front of rusticated wood blocks simulating stone. The three other doors are similar, but have pilasters instead of columns. The transom of No. 10 retains its handsome lead-work applied over the glass. The eight-paneled entrance doors of these houses, surmounted by a rectangular transom, are also typical of the era. The stone lintels, flush with the brickwork, above the doorways and windows have lost their cornices, but the plain wood cornices with undecorated fascia board may be the originals. The dormer windows at Nos. 4, 8, and 10, have double-hung muntined sash; they have frames with small square paneled blocks at the meeting of vertical and horizontal trim members and are crowned with little pediments. At No. 6, the two dormers have been combined under a low gambrel-shaped gable with a small diamond-shaped window inserted between the two original ones. No. 8 is the only house which has exterior window blinds. Most of the wrought iron railings at the steps and landings are the handsome originals.

#2

This six-story brick apartment house was built in 1938 for the Hudson and Grove Street Corporation and was designed by Irving Margon, architect. It has many typical features of that day such as corner windows, streamlined brickwork and metal casements throughout. It relies for the effectiveness of its design on contrasts, large windows adjoining small ones, and smooth walls contrasted with banded ones. This was the architecture of the New Deal period and represented a simplified version of those buildings of the Nineteen-twenties which derived their inspiration from the formalized stylizations of the French Exposition des Arts Décoratifs. This building also faces on Hudson Street (Nos. 482-486).

GROVE STREET North Side (Betw. Hudson & Bedford Sts.)#1  
(#1-15)

The long front of the Manhattan School (formerly Public School No. 3) is architecturally similar to the two shorter fronts on Bedford and Hudson Streets (described under Nos. 97-105 Bedford Street).

HUDSON STREET (Between St. Luke's Place & West 10th Street)

This portion of Hudson Street, the southernmost section encompassed within the Historic District, retains much of its early Nine-

HUDSON STREET (Between St. Luke's Place & West 10th Street)

teenth Century appearance and flavor. This is particularly true of the St. Luke's block, on the west side between Barrow and Christopher Streets, which constitutes the most significant architectural ensemble in the West Village, and the earliest in date. This early example of community planning began with the erection of a school house and of St. Luke's Chapel.

St. Luke's Chapel is set back from the street behind an iron fence and is flanked by uniform rows of town houses, with trees introducing a bit of green into the cityscape. It is a charming little church which recalls the atmosphere of an earlier day in its small scale and simple design. This church and the houses nearby were built in the Eighteen-twenties in the late Federal style of the period.

Immediately to the south, also on the west side between Morton and Barrow Streets, is another row of late Federal houses, interrupted by a much taller, six-story apartment building of the early Twentieth Century. Several of these little houses retain much of their original appearance, while others have been altered and raised in height; in at least one house, however, the original fenestration remains, thus preserving some of the original feeling of the row.

The east side provides an interesting contrast between the low Federal and Greek Revival buildings and the taller structures of a later date and style. The block front between St. Luke's Place and Morton Street, erected in the late Eighteen-forties and early fifties, is an example of vernacular building within the tradition of late Greek Revival design and of the incoming Italianate style. The houses were semi-commercial properties from the outset, with stores or workrooms at street level and apartments above. The buildings are well proportioned and, with a few exceptions, still retain their original height and many details which are typical of their period.

This block front, together with the low Federal houses on the west side between Morton and Christopher Streets, provides a warm human scale and a decided contrast to the large, impersonal, six-story apartment buildings of the Nineteen-twenties which dominate the east side of the street northward, beginning at the corner of Morton Street. Beyond the apartment buildings, at the northeast corner of Grove and Hudson Streets, we catch a glimpse of a large school building which, early in the Twentieth Century, set the height for later apartment houses.

This section of Hudson Street, particularly on the west side, preserves to a remarkable degree much of the residential character and charm of the early Nineteenth Century. This is entirely in keeping with the history of the street. Named after Henry Hudson, the street first appears far downtown on a city map of 1797, when it extended only from Duane Street to Hudson Square, later renamed St. John's Park. The street was cut through open farm land in the course of the next two decades until it reached Bank Street; north of this point it became Eighth Avenue. Thus, St. Luke's Chapel and the residences of the Eighteen-twenties nearby, including those on the south side of Grove Street near the Hudson Street corner, inaugurated the development of the area.

While some effort has been made to preserve the architectural character of this section of Hudson Street, an example of complete lack of concern may be seen on the west side, between Christopher and West Tenth Streets. Here, two fine late Federal houses, two and one-half stories high, the last survivors of a block front of similar residences, are now flanked by a six-story loft building and a filling station. The complete lack of rapport between these structures and the older houses glaringly illustrates the process of attrition which is taking place and the need for architectural controls for one of the most interesting and historical areas of The Village. The recent remodeling of these same two houses, with new store fronts and pseudo-Georgian doorways, is an example of inept handling of the problem of remodeling in an Historic District, a situation which could be avoided with the help of an architectural advisory board.

HUDSON STREET East Side (Betw. St. Luke's Pl. & Morton St.)

The east side of this block retains much of its mid-Nineteenth Century appearance. The buildings were all semi-commercial properties from the outset, with stores or workrooms at street level, and apartments



HUDSON STREET East Side (Betw. St. Luke's Pl. & Morton St.)

above. These structures are vernacular versions of late Greek Revival design and examples of the incoming Italianate style. They are well proportioned and, with two exceptions, retain their original four-story height and many details typical of the Eighteen-forties and fifties. All these properties were built on land held by the Trinity Church Corporation. They were developed, for the most part, by men associated with the provision business and various other trades.

#420-424

The three houses on the south end of the block were owned by John H. Lewis, a provision merchant, who also developed the adjoining properties at Nos. 3 and 4 St. Luke's Place.

The corner house, No. 420, was built first, in 1852, and is wider and taller than its two companions to the north. The simple facade is enlivened by Italianate casement windows and a bold Neo-Grec roof cornice of a later date, with widely spaced vertical brackets of the same design as the cornices at Nos. 3-7 St. Luke's Place. The original window lintels are flush with the brickwork, as is the case also at Nos. 422 and 424, both built in 1853.

No. 422 has an interesting brick fascia with dentils above. A second doorway was added, probably when the building was converted to multiple tenancy. No. 424, together with its neighbor, No. 426, an earlier house, has undergone extensive alterations, including the vertical extension of the buildings by means of a tall brick parapet with recessed panels above a dentiled fascia similar to that at No. 422, and the addition of Neo-Georgian entrance doorways with steep broken pediments with central urn motif. These two buildings share a common fire escape.

#426-436

This row of six brick houses, each four stories in height and somewhat smaller in scale than the preceding three, was built in 1847 on land which the owner had purchased from Trinity in 1845. They were erected by George Sutton, a builder, who owned No. 432 himself. Two decades earlier, he had constructed residences on land leased from Trinity Church on the next block (see description under Nos. 447-453 Hudson Street). Silas and Charles Olmstead, city grocers, owned Nos. 432 and 436 respectively. Charles Olmstead's property included Nos. 68½ and 68 Morton Street, around the corner; he lived at 5 St. Luke's Place from 1851-52 on.

The houses are built in a vernacular version of late Greek Revival style. Originally, they all must have had long second story windows, which still may be seen at Nos. 428, 430, and 432. The window lintels all have sheetmetal cornices added except at Nos. 430 and 432. An interesting feature of the roof cornices is the row of brick dentils at the top, above which a bracketed cornice has been added at No. 432, making it somewhat higher than its neighbors. The original simple wood store fronts carried on bracketed shelves remain in place at Nos. 430 and 434.

HUDSON STREET East Side (Betw. Morton & Barrow Sts.)

#438-450

This six-story apartment building of 1925, designed in the Neo-Federal style, is described under Nos. 63-69 Morton Street.

#456-462

Separated from its twin (Nos. 438-450) by a narrow courtyard, this six-story apartment house, erected in 1924, is described under Nos. 83-89 Barrow Street.

HUDSON STREET East Side (Betw. Barrow & Grove Sts.)

#464-480

This pair of six-story apartments (described under Nos. 72-84 Barrow Street) consists of two "U"-shaped units facing each other in such manner as to provide a large inner courtyard. The two units are separated, permitting an access passage between them from Barrow Street.

#482-486

This six-story brick apartment house of 1938 (described under No. 2 Grove Street) fills the corner of this block and extends behind the houses at Nos. 2½ and 4 Grove Street.

HUDSON STREET East Side (Betw. Grove & Christopher Sts.)

#490 This west end of the Manhattan School with the low auditorium alongside, is architecturally similar to the Bedford Street facade (described under Nos. 97-105 Bedford Street).

#494-500

These four brick houses are all that remain of a row of six late Federal houses built in 1827 for Peter Sharpe, who had acquired the property, part of Trinity Church holdings, in 1825-26. Sharpe, a partner in the firm of Sharpe & Sutphen, whipmakers, played an important role in the affairs of the City during the first three decades of the Nineteenth Century. He was incorporator of the Mechanics Society and, at one time, its President, and also was a Trustee of the Brick Presbyterian Church. A candidate for Mayor in 1826, he served earlier as State Assemblyman and Representative in Congress.

Although these buildings have been raised to four stories and are much altered, No. 494 retains an exceptionally fine arched Federal doorway. The door is flanked by semi-engaged Ionic columns and sidelights above panels, and the inner wood door frame has quarter Ionic columns at the corners. The fanlight transom, a later replacement, is surrounded by a handsome egg and dart molding. The Flemish bond brickwork used for all these buildings is still faintly visible on the facade of No. 500. The sheetmetal cornices above the window lintels, as well as the heavy bracketed cornices crowning Nos. 498 and 500, represent typical mid-Nineteenth Century alterations. Nos. 494 and 496 have been smooth-stuccoed, and the roof cornices replaced by tall parapets.

The corner house, which fronts on Christopher Street, was at one time a very handsome Federal style house (No. 130 Christopher Street). The Hudson Street facade has been completely remodeled over the years, including a new store front (1967) with lunettes over the windows.

HUDSON STREET (Between Christopher & West 10th Streets)

This block offers an interesting contrast between the low Federal style buildings on the northern ends of both sides of the street, and two large Twentieth Century structures, an apartment house on the east side, and a loft building on the west side.

All the land had once been a small part of the holdings of Richard Amos, a veteran of the Revolutionary War. In 1788 he purchased land, later known as the Amos Farm, from the Earl of Abingdon; the property extended from Washington Street on the west almost to Bleecker Street on the east, and from Charles to Christopher Streets. In 1809 he deeded land to the City for a new street, named Amos Street and later re-named Tenth Street, on condition that his house at the northeast corner of Greenwich Street be left undisturbed for five years. Amos died in his seventy-seventh year in 1837. His daughters married men who also became involved with the development of the area. Among them were Joseph J. Vanbeuren (later Van Buren) and George B. Thorp, the latter Keeper of the State Prison from 1824-29. This building, designed by Joseph Mangin, one of the architects of City Hall, faced the Amos properties on Greenwich Street and the Hudson River to the west (now West Street). Also associated in later years with the Amos Estate was George Harrison, the developer of a fine row of houses at Nos. 107-117 Bedford Street.

HUDSON STREET East Side (Betw. Christopher & West 10th Sts.)

#502-508

This corner six-story apartment house (described under No. 125 Christopher Street) was erected in 1944 and has stores on the Hudson Street facade. It replaced four small houses which were once part of the row to the north.

#510-518

The original appearance of this row of five town houses, built by Isaac A. Hatfield, carpenter and builder, is suggested by No. 510 which, except for a remodeled first floor, looks much as it did when built in 1827. Here we see the typical mintined double-hung windows and the dormers in the roof. It is constructed of Flemish bond brickwork, and the simple wood cornice remains. No. 512 has had its window sash replaced, and Nos. 514 and 516 are now four stories high with the paneled



HUDSON STREET East Side (Betw. Christopher & West 10th Sts.)

#510-518  
cont. lintels of the windows faithfully reproduced at the fourth floor. Nos. 514-516 have graceful balconies at the middle windows of the upper floors.

Similar to its neighbors to the south, No. 518 is also a fine Federal house with its long side and secondary entry (No. 252) on West Tenth Street. Built of Flemish bond, three stories high, it has the handsome paneled Federal window lintels, so typical of the period. It has a simple wood fascia board with rain gutter above, surmounted by a fine hipped roof with dormers. It was built in 1826, at the same time as four houses on West Tenth Street, Nos. 246-52, all on property which Isaac, together with Jonathan and Charles C. Hatfield, had purchased from Richard Amos in 1825.

HUDSON STREET West Side (Betw. Charles & West 10th Sts.)

#533 This brick house with cut-off corner, located on the corner site, is now three and one-half stories high. It was built in 1827 for Henry Bayard, a carpenter. While it still displays Federal characteristics in its Flemish bond brickwork and handsome paneled lintels, its original charm has been lost in subsequent alterations. The street floor has been stuccoed-over and remodeled for commercial use with metal sash and a centrally located double door. A wide dormer, ugly and boxy in shape, was installed above the roof cornice.

#529 & 531 These two late Federal houses were built in 1827 on land purchased the year before from Richard Amos by Isaac C. Blauvelt (No. 531) and Tunis Banta (No. 529). Both were cartmen, anxious to invest in real estate, and the houses were rented immediately.

Both houses were originally the same height as No. 533 and were raised from two and one-half to three stories at a later date, clearly indicated by the change from Flemish to running bond brickwork. No. 529 has window lintels which are Federal in top profile although the cornices seem a bit heavy for that period, possibly due to re-stuccoeing over the years. No. 531 retains its original stoop and Federal ironwork with attractive openwork newel posts. The first floors of both houses have had their original windows replaced by show windows.

#527 This building was constructed in 1858 for Charles L. Church who had his liquor store on the ground floor. It is constructed in the vernacular of the day with simple roof cornice and stone window lintels. It is four stories high, of brick, and now has a large steel roller door occupying most of the ground floor.

#519-525 This row of five-story apartment buildings, with stores below, extends around into West Tenth Street. It is treated as a uniform brick facade displaying horizontal stone band courses and is crowned by a most elaborate sheet metal cornice having arched pediments and a corner turret as distinguishing features. Built in 1889 for Frank Schaefer, it was designed by Rentz & Lange. The shop fronts are continuous along the Avenue, with simple, uniform cornice. The second floor windows have segmental arches; those at the third floor have arched pediments with Queen Anne sunbursts at certain windows, and the fourth floor windows are arched and have keystones.

HUDSON STREET West Side (Betw. West 10th & Christopher Sts.)

#513-515 This corner lot is occupied by a gasoline filling station built in 1947. A most necessary adjunct to any residential area, this filling station performs a necessary function. Having been built in The Village with low-lying brick houses adjoining it to the south, it could well have been designed to harmonize better with the neighborhood and might, through its use of materials and attractive design, have been made a feature which contributed to, rather than detracted from, the character of the neighborhood.

#509 & 511 These two attractive little brick houses are the last survivors of a blockfront built in 1828 for Richard Amos, an important early property owner in The Village. (For further information on Amos, see page 246.)

HUDSON STREET West Side (Betw. West 10th & Christopher Sts.)

#509 & 511 cont. Like most Federal style houses they are two and one-half stories high and have dormers; No. 509 retains two dormers, while No. 511 has a new one with five windows in it and a gable above, extending the width of the house. The ground floors have been recently remodeled with new store fronts consisting of large glass areas juxtaposed against pseudo-Georgian doorways with broken pediments.

#503-507 Towering up to a height of six stories, these loft buildings, Nos. 503-505 and 507, have uniformly designed facades. Built in 1911 for the Greenwich Investing Company, they were designed in the concrete loft building tradition by Lorenz F. Weiher, contrasting the horizontality of the triple windows against the verticality of the supporting piers. They are a functional expression of their purpose, although no concession to neighborhood appearance was made either in use of detail or of materials.

#501 This corner building, once four stories high, was remodeled in 1953 for the Maldor Property Corporation to make it a two-story taxpayer with new stores beneath. The second floor offices have wide metal sash windows with brick soldier-course lintels and brick exterior walls crowned by a slender stone coping. The stores, trimmed in metal, occupy most of the first floor. There is also an entrance to the building at No. 131 Christopher Street.

HUDSON STREET West Side (Betw. Christopher & Barrow Sts.)

(#493-499) The north corner of this block front is not built upon, at present.

(#487-491) These three houses were built in 1825-26 (discussed below, under Nos. 473-477).

(#479-485) St. Luke's, erected in 1821-22 as an uptown chapel of Trinity Parish, is a charming little country church which recalls in its scale and simplicity the atmosphere of an earlier day. It is the third oldest church building still in use in Manhattan, preceded only by St. Paul's Chapel and St. Marks-in-the-Bowery. Popularly known as "St. Luke's-in-the-Fields," the church was surrounded by relatively open farmland at the time of its erection. Some of the buildings in the immediate vicinity included the Amos farmhouse on Christopher Street and the old State Prison, between Christopher and Charles Streets, with its entrance on Greenwich Street.

A meeting called by Miss Catherine Ritter in 1820 resulted in the formation of the new church in this sparsely settled neighborhood. The cornerstone for the chapel was laid in 1821, with the support of Trinity Parish, which gave its bond to assure the loan for the building. In 1822 it was consecrated by Bishop Hobart, and the Reverend George Upfield was its first minister.

The church was built of brick in the Federal style of the day, with round-arched windows at the sides and flanking the front tower. The main body of the church is simple in the extreme, with a low pitched roof, the front end gable of which abuts the tower. The handsome double door was originally surmounted by a stone tablet and a lunette window, above which were bull's-eye windows on three sides of the tower with arched, louvered windows above these for the belfry. The top of the brick tower was once crowned by a low wood parapet with raised paneled sections at the center of each side. At a later date exterior blinds were added for the windows at the sides and low porches on either side of the tower. As we see the church today, the wood parapet has been removed from the tower, as have been the porches and windows on either side of the tower in the front wall. A handsomely "eared" wooden frame, of the Greek Revival period, may now be seen at the front door.

Perhaps the most interesting aspect of the St. Luke's block is the fact that it provides a superb early example of coherent community planning. The entire block was developed under leasehold from the Trinity Church Corporation. Within a very few years after the erection of the church, town houses were built on all sides of the block bounded by Barrow, Greenwich, and Christopher Streets, thus enclosing and shielding from public view the burial ground and garden of the church. The man-

HUDSON STREET West Side (Betw. Christopher & Barrow Sts.)

responsible for the design and construction of this entire complex, including the church, was James N. Wells, builder. Wells "rose from the humble vocation of carpenter to be a rich man and an Alderman," to quote a contemporary source. He had been active in city affairs since the early Eighteen-twenties, first as a City Assessor, then as Alderman of the Ninth Ward, and served on a great many city committees, of which the most important, from an architectural point of view, was the Committee of Repairs for Public Buildings. Wells not only played an important part in the architectural development of The Village (see Nos. 12-18 Grove Street) but also of Chelsea, where he lived after 1833.

#473-477  
&  
#487-491

Of the seven houses which once stood at each side of the church, only three remain, Nos. 487, 489 and 491 to the north and Nos. 473, 475 and 477 to the south. The earliest houses, dating from 1825, are Nos. 473-477 and 487; Nos. 489 and 491 were built the following year.

These houses provide us with some of the finest examples of Federal architecture remaining in the city, and are among the few of the period for which a builder is definitely known. Originally, they were two and one-half stories high, with dormers, as indicated by the change from Flemish to running bond above the second story windows. The basement and stoops at Nos. 477-491 are of stone, with a continuous stone band course above the windows where the brick begins. At Nos. 473-475, the basements and stoops are of brick. The stoops have graceful wrought iron handrailings leading up to sturdy eight-paneled doors.

No. 487, Wells's own house, where he lived until 1833, has an extremely handsome doorway flanked by paired Ionic columns. It is now the Parish Office. This is the widest house on the block, thirty-six feet across, and together with No. 477, the Vicarage, is one bay wider than the other houses, thus effecting a transition in scale from the church to the other houses, which are only twenty feet across.

This is certainly one of the most interesting blocks in The Village from an architectural and historical point of view.

#465-471

The south corner of this block front is not built upon, at present.

HUDSON STREET West Side (Betw. Barrow & Morton Sts.).

With the exception of the apartment house at Nos. 455-457, all the houses on this block were erected between 1827 and 1828 on land leased from Trinity Church. The original appearance of the row may best be seen today at Nos. 449½ and 451, which still retain much of their late Federal appearance. The houses were built by George and David Sutton, neighborhood builders, who held Trinity leases on the southern half of the block and who lived at Nos. 447 and 453 respectively. Two decades later, George Sutton built a row of houses nearby at Nos. 426-436 Hudson Street.

#463

Built in 1828-29 for Gilbert Chichester, a dry goods merchant, this corner house may originally have been two and one-half stories high, with dormers, and with a rear extension on Barrow Street. By mid-century, it was a saloon and in 1874 it became a drug store and one-family dwelling. Extensive alterations took place again in 1902. As seen today, the center window has been removed at each floor on the Hudson Street front and a restaurant has been added at the ground floor.

#459  
(#459-461)

Originally two buildings, now altered to one, this property was also owned by Gilbert Chichester. The houses were built at the same time as No. 463. They have a new uniform brick front three stories high, shuttered windows, and pedimented doorway.

#455-457

Designed in the stolid rectilinear manner of 1915 by Charles B. Meyers for the Ridge Holding Company, this six-story brick apartment house displays the usual panels, brick parapet, and fire escapes of its period. It has stores at ground level, on either side of the centrally placed entrance doorway. The windows were planned to align with the low buildings flanking it.

HUDSON STREET West Side (Betw. Barrow & Morton Sts.)

#453

This building was originally the home of David Sutton and must once have resembled No. 451. Today we see a recently erected brick front four stories high. The first floor is of rusticated brickwork and has a simply framed entrance door. The upper floors have the conventional three windows and the building is crowned by a brick parapet.

#449½ &amp; 451

These two houses, owned by George Sutton, built in 1827 (No. 449½) and 1828 (No. 451), give us some idea of the original appearance of this entire block front. They were probably two and one-half stories high with dormers; and this is corroborated by the fact that No. 449½ retains its handsome paneled Federal lintels at the second story, while the third floor, crowned by an Italianate modillioned roof cornice, has perfectly plain stone window lintels. No. 451, with its little windows cut in the deep fascia board below the roof cornice, appears to have been raised in height and altered very early, in the Greek Revival period. The handsome store front with modillioned cornice at No. 451 was probably added in the mid-Nineteenth Century; the store at No. 449½ has recently been closed in.

#447

Though built in 1826 by George Sutton as his own residence, this house was recently completely remodeled. The ground floor real estate office has Roman brick surrounding the display window, with metal trim above. The two upper floors have new metal sash, and the walls have been smooth-stuccoed and lined to simulate ashlar masonry.

LEROY STREET North Side (Betw. St. Luke's Pl. & Seventh Ave. So.)

#55 &amp; 57

Erected in 1887, this five-story brick apartment house with brown-stone trim is a good example of the work of the period, which was much influenced by the Romanesque Revival. The facade incorporates two buildings, each with its own entrance under a small canopied porch, and is enlivened at the fifth story by a bold series of blind arches above the windows. Above this are several courses of brickwork, corbeled out to form an interesting base to the cornice. These two buildings were erected for H. M. Tostevin, George Orr, and I. J. Roberts, for whom the neighboring buildings, Nos. 51 and 53, also were built.

#51 &amp; 53

These two five-story brick buildings of 1887 are identical, except for the rusticated stone work of the first floor at No. 53, which does not appear at No. 51. They rely for their effect on an interesting treatment of the brickwork, alternately projected forward and recessed, and on the bold bracketed cornice silhouetted against the sky. The corbeling of the brickwork, seen at Nos. 55 and 57, is repeated here in the central section of each building, just below the cornice.

MORTON STREET (Between Bedford and Hudson Streets)

Notable on this street as an architectural gem of the City is the distinguished Federal town house on the north side, near Hudson Street. Its every feature is handsome and well preserved, and its chief glory is its magnificent arched doorway. This attractive street displays a minor range of heights, three to five stories for the Nineteenth Century houses and apartment houses and six to eight stories for the early Twentieth Century buildings. The tallest building, a loft at the corner of Seventh Avenue South, and a remodeled apartment house, at the middle of the north side, are out of character with the block in their choice of window sizes and shapes. These are situations which participation by a design review board would have avoided. By contrast, the architect of the low apartment house at the Hudson Street corner, on the north side, endeavored with his arched doorway and other Neo-Federal details to show appreciation of the outstanding neighboring Federal town house mentioned above.

This street offers an interesting variety of architectural styles and is one of the most attractive in The Village. The south side has several fine Italianate houses, notably a row of four residences, and

MORTON STREET (Between Bedford and Hudson Streets)

other houses farther down the block ranging in style from late Greek Revival to Italianate. On the north side of the street, enhancing the distinguished Federal house of 1828 is its neighbor, a Greek Revival house. Farther to the east, at the bend in the street stand a fine Greek Revival house and several old houses on the north side.

MORTON STREET South Side (Betw. Bedford & Hudson Sts.)

#32 The Upjohn Building of 1920 (described under Nos. 38-40 Seventh Avenue South) occupies the corner.

#34 & 36 These two very elaborate brick apartment houses, five stories high, were built in 1890 and had their entrance floors remodeled in the first half of this century. All ornament was removed and they were smooth-plastered up to rusticated doorways. The cornices were removed and paneled parapets substituted. The intermediate floors retain most of their original ornament with vertical piers between windows and blind arches with sunbursts at the fourth floor. Albert Huttira was the architect for Carinato Brothers.

#38-42 These three similar five-story buildings of the late Eighteen-eighties are a good example of the incoherence which results when one of a group is remodeled. Even though they differ in detail, Nos. 40 and 42 are basically similar in their rich architectural treatment, with heavy cornices and paired windows in recessed bays under arches at the top floor. No. 38 has been shorn of its ornament and has had some very trite detail substituted at the first floor. Where such alterations are made, without reference to any feeling for the materials and nature of the building and where no architectural controls exist to insure proper treatment, results of similar anonymity will invariably occur.

Nos. 38-40 were erected by and for H. M. Tostevin in 1887, while No. 42 was built two years later, for Mary E. McLaughlin and designed by M. C. Merritt.

#44 This exceptionally fine brick house, Greek Revival in style, served as a set for the film, "Naked City." It is three stories high over a high basement, and was built in 1844-45 for John McLean, a lumber merchant. This is the earliest house on this side of the block and the sole surviving house of this period between this location and Seventh Avenue South, now occupied entirely by apartment houses. It retains its dignified Greek Revival pedimented doorway, and has a finely detailed door flanked by sidelights and surrounded by a delicate bead and reel molding. The roof cornice, with the same molding above a row of dentils, is an excellent example of the period. Alterations have been held to a minimum on the street facade, though a number of changes have been made at the rear of the house.

#46-52 Thaddeus Hyatt, patent vault manufacturer, developed this row of four handsome Anglo-Italianate houses, in 1854. They are four stories high, with English basements. Hyatt lived at No. 46, and sold the remaining three houses immediately upon their completion for a substantial profit, once the builder's costs were deducted from the difference between the price of the lots, which were purchased in 1853 from Trinity, and the sale price.

No. 46 has a modern brick entry, while the others have had the originally rusticated basements smooth-stuccoed. A handsome unifying roof cornice rests on paired brackets with paneled fascia. Among the attractive features are the long French windows of the second (or parlor) floors, with imposing pediments (except at No. 46), projecting window cornices carried on end brackets, and paired stone corbels under the sills of the upper floor windows. The unusual curved balconies at Nos. 48 and 52 retain their original intricate cast iron designs.

#54 Built in 1852-53 as a three-story brick house with basement, this building has been greatly altered by lowering the entrance to basement level, and by the addition of a top story now the fifth floor. An interesting keyed enframingent in brick has been provided for the windows of the top floor. The building blends well with its neighbor,

MORTON STREET South Side (Betw. Bedford & Hudson Sts.)

#54 cont. No. 56, to the west. The painter Paul Cadmus lived here in the Nineteen-thirties.

#56 Josiah Lindsay, owner-architect of this five-story brick apartment house, erected in 1891, made full use of the twenty-five foot lot by reducing the space between the windows, thus allowing for two good-sized windows for each apartment facing the front. Effective use was made of contrasting materials, brick and stone trim, as may be seen at the porch, the window lintels and sills, and band courses. The brick is interestingly treated where it is corbeled out over the windows of the fourth and fifth floors. A boldly projecting roof cornice crowns the building.

#58-62 These three houses were built within a year of each other, No. 58 for James H. Noe, brush maker, in 1848-49; and Nos. 60 and 62 as a pair, in 1847-48, respectively for John D. Scott, clothier, and for Helmus H. Wells, lumber merchant.

Transitional in style, with some late Greek Revival and some Italianate features, the houses were originally three stories high over a rusticated basement. The rustication may still be seen at No. 60, which has been considerably modified, including the elimination of the stoop to provide a basement entrance. At No. 58 the present owner has restored the doorway and replaced the stoop and Greek Revival ironwork. Originally, all three houses had high stoops, as also at No. 62, the best preserved house of the group. It retains its fine pedimented doorway with delicate moldings and carved capitals, and a very beautiful Italianate paneled door. Imposingly pedimented French windows appear at parlor floor level; it retains some of its original window lintels and fine Greek Revival iron work at both the stoop and areaway. These three houses have delicately detailed roof cornices, with dentils and moldings above. The painter Ben-Zion lived at No. 58 in the Nineteen-forties.

#64 Built in 1891, at the same time as No. 56, for William B. Pope under the supervision of M. W. B. Perdon, architect, this picturesque stone-faced apartment house, five stories high, is distinguished by its contrasts between rough and smooth stonework. The plain walls are relieved by the carved stonework of the trim. The elaborate roof cornice is supported by bold brackets, separated by square ornamental panels.

#66 This unusual four-story house was erected for the Trustees of Trinity Church in 1852. The design, with a polygonal bay, is unusual in The Village at this period. The windows are segmental-arched, but their cornices and sills were shaved smooth at a later date. The entry has been lowered to basement level. The roof cornice, with widely spaced modillions, has had an ornamental band course with rosettes added to the bottom of the fascia at a later date.

#68 & 68½ This simple three-story house, above a basement, was built in 1846 for Charles Olmstead, city grocer, together with the small three-story house next to it. The latter may once have served also as a connection to the store at the corner of Hudson Street (No. 436), built at about the same time.

Nos. 68 and 68½, which appear to be one house, are excellent examples of the simple type of house erected in the late Greek Revival period. The lintels over the windows of No. 68 are flush with the wall and the house retains its simple roof cornice and undecorated fascia board over the low third story windows. The narrow doorway with sidelights and the ironwork are typical of the best of this modest type of Greek Revival house.

#70 No. 70 is a four-story building fronting on Hudson Street (No. 436). It dates from 1847 and Charles Olmstead had his grocery store on the ground floor, and rented the apartments above. The end windows on the Morton Street side are blind.

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)

#63-69 This large six-story brick apartment house was designed in the

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)#63-69  
cont.

Neo-Federal style by the architect Charles B. Meyer for the 65 Morton Street Corporation, and was built in 1924. It is the only building on the block erected after 1900. Its chief interest lies in the handling of the brickwork: at ground story level, the architect has deliberately reverted to the older Federal tradition of Flemish bond, in deference to its two fine neighbors to the east, Nos. 59 and 61. Above this, the architect has achieved an interesting pattern by using alternating courses of headers and stretchers, and the third, fourth, and fifth stories are set off by a soldier course of brick below and a stone band course above. The top story, using the same type of brickwork, is given additional interest by the introduction of blind arches and terra cotta above the windows, surmounted by swags and balustrades. The building, which also fronts on Hudson Street (Nos. 438-450), is a twin to the adjoining building, Nos. 83-89 Barrow Street, just north of it, built a year later, which likewise faces Hudson Street, at Nos. 452-462.

#61

Built in 1835-36 for Edward Roome, this three-story brick house, over a stone basement, still retains traces of the Greek Revival period. The deeply recessed entrance door is flanked by simple pilasters and glazed sidelights. The boxy windows above the roof cornice recall the dormers which once graced the roof, still to be seen at No. 59. The stone lintels over the windows, pedimental in shape and capped with diminutive moldings, have a distinct charm. The roof cornice and fascia are simple and unadorned. The fine ironwork around the areaway displays the typical Greek Revival fret castings at the base, with acanthus finials at the top.

This house was built on land which had been first leased from Trinity Church by Charles Oakley who transferred his lease to Roome, his son-in-law and business partner, who then sold it in 1837 at a handsome profit.

#59

This remarkably well preserved house, unique in The Village, was selected in the Nineteen-thirties by the Federal Arts Project of the Index of American Design as the outstanding example of late Federal style in the City. It was built in 1828 on land leased from the Trinity Church Corporation, by Cornelius Oakley, a merchant, of the firm R. & C. Oakley at 108 Front Street. Trinity retain ownership of the property until 1920, when it was sold to the Alentaur Realty Company. By the time the I.A.D. study was undertaken, No. 59 Morton Street had already been converted to apartments. The interior has been considerably altered, though the house retains its fine staircase and original interior details on the parlor floor.

This three and one-half story brick house, with dormers, is an outstanding example of Federal architecture. Its chief glory is its magnificent doorway. The eight-paneled door is flanked by paired Ionic columns (the corner ones being engaged to the walls), behind which we catch a glimpse of rusticated woodwork and glazed sidelights. The transom bar is blocked forward and surmounted by a handsome fanlight which retains its original leadwork. The doorway has brick reveals and a stone arch at the top with paneled impost blocks and curved moldings leading up to a wide paneled keystone which follows the curve of the doorway. The windows all have finely detailed lintels with a stepped-up central section and paneled ends. The muntined window sash is double-hung and the attractive segmental-arched dormers are given importance by their pediments and paneled corner pilasters. The original roof cornice and fascia board are missing. The house still retains its fine Federal wrought and cast iron railings around the stoop and areaway, as well as unusually handsome newel posts.

#53-57

This seven-story apartment house, consisting of three buildings, was designed by Schneider & Herter, architects, for Leopold Kaufman and erected in 1900-01. It has been completely stuccoed over. The top story displays a row of segmental-arched windows surmounted by a high parapet, stepped up at the ends.

#51-51½

Originally two buildings, erected by the owner-architect, James Webb in 1874, the two were joined together in 1928 with one entrance



MORTON STREET North Side (Betw. Hudson & Bedford Sts.)#51-51½  
cont.

through the basement. The modillioned roof cornice serves as a reminder of its original Italianate character. The strongly contrasting arches around the central first story windows and the entry belong to the alteration of 1928.

#47-49

Designed and erected in 1890 by Fred Ehling for Mary E. McLaughlin, this seven-story apartment house has been completely altered in recent years. It presents a simple facade to the street with windows which, in their horizontality and size, do not accord well with those of its neighbors. A study of window sizes and shapes might perhaps have better retained the quality of this charming street.

#45

William Schickel & Company erected this five-story apartment house in 1887. However, it has been greatly modified at street level and steel sash has been installed throughout. The building is interesting for its decorative use of brick and for its Romanesque Revival arcade framing the fourth story windows. Terra cotta is used as an additional decorative element in the spandrels below the third story windows and for the window trim.

#41-43

These two attractive houses, altered to provide a unified facade, were built in 1839 for Benjamin D. and Joshua Brush, lumber merchants. Originally Greek Revival in style, they must have been modified soon after the middle of the century, when they acquired heavy sheetmetal cornices over the windows corbel blocks under the windowsills, and elaborate bracketed roof cornices with paneled fascia board.

(The numbering system has a gap between Nos. 41-43 and No. 33.)

#33

The Vernon Studio Building was originally erected as a stable in 1907-08 for Minnie L. Mader by James L. Mader. It is three stories high and has a handsome roof cornice with paneled fascia board.

#31

This three-story brick house, over a basement, was built in 1858 for Caleb Brush, Jr., a younger member of the Brush family who owned property at Nos. 41 and 43. It displays the long parlor-floor windows and bracketed roof cornice so typical of the Italianate style of the Eighteen-fifties.

#29½

Erected by George Keister, architect, for John Totten in 1885-86, this five-story corner apartment house (described under No. 63 Bedford Street) occupies the corner site.

MORTON STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

#27½

This six-story apartment house (described under No. 46 Seventh Avenue) was erected in 1905.

MORTON STREET North Side (Betw. Greenwich & Hudson Sts.)

This corner house (described under No. 447 Hudson Street) was originally erected in 1827, but has been completely altered. It is the only house in this block which is within the Greenwich Village Historic District.

ST. LUKE'S PLACE (Between Hudson & Leroy Streets)

Looking into this tree-lined street, our senses revel in the peace and beauty of this block-long row of low Italianate town houses. Their handsome ironwork, with wreath motif, blends with the vines and trees. Their round-arched doorways of brownstone crowned by low triangular pediments add graceful variety of line to the unavoidable rectangularity of a town house. These homes have the warmth of brick, for they were built in the mid-Nineteenth Century before the Victorian fondness for houses of brownstone had become the fashion. This row of three-story houses with high stoops offers a special delight, for the changes of time are few, and they still bask in sunlight and a spacious outlook.

This pleasant street is one of the most delightful in Greenwich Village. Located opposite what formerly was known as St. John's



ST. LUKE'S PLACE (Between Hudson & Leroy Streets)

Cemetery of Trinity Parish, these houses saw the transformation of the cemetery into Hudson Park in 1898, when Carrère & Hastings designed a charming Italian Renaissance garden. The Park contained a reflecting pool, rusticated summer house, and retaining walls with stone balustrades and urns. This handsomely landscaped park later gave way to the present playground, now known as James J. Walker Park in honor of the former Mayor of New York, who lived at No. 6 St. Luke's Place.

ST. LUKE'S PLACE South Side (Betw. Leroy & Hudson Sts.)

This is the site of Mayor James J. Walker Park, described above which is outside the bounds of the Historic District.

ST. LUKE'S PLACE North Side (Betw. Hudson & Leroy Sts.)

#2  
(#1-2)

Beginning at the corner of Hudson Street, No. 2 is the side entrance to this building (described under No. 420 Hudson Street), erected in 1852-53 for John H. Lewis on land leased from Trinity Church.

#3-17

It is obvious that a master design was used for this distinguished row of fifteen houses. Minor differences in original detail, as well as a difference in brickwork, indicate that Nos. 4-7 were built as one group, followed by Nos. 8-17. This is corroborated by the dates of construction, which began at the west end of the row, Nos. 4-7 from 1851-52, followed by Nos. 8-12 in 1852, and Nos. 13-17 from 1852-53. No. 3, part of the property on Hudson Street, was built in 1853-54. With the exception of Nos. 3 and 4, these houses are three stories high over a basement. They are approached by high stoops, and originally had pedimented round-arched doorways, long French windows capped with pediments, and bracketed roof cornices--all typical of the Italianate style of the Eighteen-fifties.

No. 5 may be considered the prototype for the earliest houses of this row. The handsome doorway retains its original paneled lintel with a central rosette, framed above by a low, triangular pediment supported on vertical console brackets which rest on paneled pilasters decorated with a foliate motif at the top. The round-arched door, with a semi-circular lunette, has a rope molding on the transom bar, a motif which continues down the sides. The roof cornice is supported by evenly spaced vertical brackets which, judging from their Neo-Grec design, date from the Eighteen-seventies. The bold cast iron handrailing at the stoop, with central wreath motif, is continued around the areaway. The basement of this house has been smooth-stuccoed, but the heavy cornices above the windows of the upper floors still remain in place. No. 7 also remains close to its original appearance and retains its beautiful paneled entrance doors. At No. 6, the iron work and door have been replaced at a later date. Nos. 3 and 4 have been stuccoed and altered to provide basement entrances.

The next five houses (Nos. 8-12) are essentially similar, but have pedimented doorways with modillions and vertical console brackets on the inner side of the arch. The roof cornices rest on paired brackets and have a paneled fascia. Except for No. 10, these houses have retained their ironwork, which is identical with the other houses of the row.

Of the last five houses in the row (Nos. 13-17), only No. 13 retains its handsome pedimented doorway and long vertical console brackets. The roof cornices, supported by long brackets, are later replacements. No. 14 has replaced its stoop with a basement entrance, while No. 17, built on an oddly shaped lot which belonged to the United German Lutheran Church, has had its stoop turned sideways to allow easy access to the basement entry.

This distinguished row of fifteen houses was built on land originally owned by the Trinity Church Corporation. Their owners were all well-to-do merchants. Among them were John W. Lewis, provision merchant, at No. 4, mentioned above in connection with No. 2, one of the three buildings he owned on Hudson Street around the corner (Nos. 420-424); Matthew Olwell, a commission merchant at 181 West Street, who developed Nos. 11 and 12, lived himself at No. 11, and sold No. 12 upon its completion to John Romer, flour merchant. William H. DeGroot, clothier,

ST. LUKE'S PLACE North Side (Betw. Hudson & Leroy Sts.)#3-17  
cont.

who lived at No. 43 Morton Street, developed Nos. 15, 16 and 17. No. 6, originally the home of William S. Vanderbilt, a tailor of 416 Broadway, was purchased in 1891 by William Walker, father of James J. Walker, Mayor of the City of New York (1926-1933), and the Walkers retained the house until 1934. The two "lamps of honor" on the newel posts, traditional symbols of a mayor's residence, may still be seen here today. Other interesting occupants of these fine houses, who lived there later, included the painters Paul Cadmus and Jared French at No. 5, and the sculptor Theodore Roszak at No. 1. Theodore Dreiser, the famous novelist, once lived at No. 16.

SEVENTH AVENUE SOUTH (Between Leroy & Barrow Streets)

The character of this Avenue is largely commercial and, as such, it serves the community.

In 1919 when Seventh Avenue was extended southward from Greenwich Avenue to Carmine Street where it meets Varick Street, the City blocks were ruthlessly cut through, leaving many buildings either sliced off at the corner or cut in two and an array of small, triangular-shaped lots.

This section of Seventh Avenue South, like the blocks to the north of it, has been drastically affected by the cutting through of the Avenue. Now existing are chiefly what remains of the apartment houses, generally rear views, and a series of one or two-story commercial taxpayers filling those sites where the apartment houses were razed and, finally, a series of gasoline filling stations which occupy the leftover triangular sites.

A park and subway station at midpoint on the east side of the Avenue give a feeling of openness and greenery. (The east side south of Bleecker Street is outside the bounds of this Historic District.)

Seventh Avenue South is a case where the normal process of attrition was greatly accelerated due to the unusual circumstances and where the most makeshift possible solutions were adopted either to salvage what was left or to utilize awkward sites. One result is too sharp a disparity in heights and in design.

Clearly, had an architectural review board been in existence to give its expert guidance, this process of utilization and rebuilding would have found a better solution than that which was arrived at here.

Filling stations need not necessarily be ugly and, when located in an Historic District, should be given special treatment involving a suitable use of materials and architectural details. They should be built of appropriate materials and should be designed to harmonize with the character of the neighborhood.

SEVENTH AVENUE SOUTH West Side (Betw. West 10th & West 4th Sts.)

#126 &amp; 128

These two four-story houses (described under Nos. 229 & 231 West Fourth Street) were built in 1873, and extend through to West Fourth Street.

#120-124

This utilitarian brick building of the Nineteen-twenties (described under Nos. 219-227 West Fourth Street) fills the triangular site at the intersection of Seventh Avenue South and West Fourth Street.

SEVENTH AVENUE SOUTH West Side (Betw. West 4th & Christopher Sts.)

#116-118

This corner two-story brick taxpayer structure of 1932 (described under Nos. 73-75 Christopher Street) was designed to follow the line of Seventh Avenue South. It also faces on West Fourth Street (Nos. 220-224).

SEVENTH AVENUE SOUTH West Side (Betw. Christopher & Grove Sts.)

#110

This small triangular cigar store is located on the site of a five-story apartment house which was razed for the widening of Seventh Avenue. It was built in 1921 for the Goldman Holding Corporation and also faces Christopher Street (No. 70).

SEVENTH AVENUE SOUTH West Side (Betw. Christopher & Grove Sts.)

#108 This three-story taxpayer building, with a low mezzanine floor, has a restaurant at the first floor. It is also located on the former site of a five-story apartment house, cut in half by the widening of the Avenue. Ungainly in appearance, it in no way relates to the new low buildings on either side of it and could never have been built in an area or district with powers to regulate its design. It was erected in 1925 and designed by William H. Kaiser for John H. Friend. It also has an entrance on Christopher Street (No. 72).

#106 Also located on the site of a five-story apartment house, which has been razed, as was the case at Nos. 108 and 110, this building is a one-story store with high parapet bearing the name of the lessee. It was built in 1921 for Domino Troiani and, although it bears no relation in scale to No. 104, a five-story apartment house to the south (see 61 Grove Street), it is simple and, as a commercial building serving the neighborhood, inoffensive.

SEVENTH AVENUE SOUTH West Side (Betw. Grove & Bleecker Sts.)

#92-100 This three-story brick taxpayer was built in 1933 for Raffaele Ruggiero and was designed by Matthew W. DelGaudio. It also faces on Grove Street (Nos. 52-54) and has shops at the ground floor. It has two floors of offices above and is representative of buildings of that period for which large glass areas were desired. This is clearly expressed by the slender brick uprights, between large windows, breaking above the parapet line to signalize their function, and which are crowned by terra cotta ornament. The building occupies the site of a six-story factory which was razed when Seventh Avenue South bisected it.

#88 This three-story brick building (also No. 305 Bleecker Street) was built in 1931 for the Allenad Realty Corporation. It has a store at ground floor level and two floors above, with conventional windows set off by purely decorative vertical brick ribs stepped and ornamented at the parapet. The unexpressive character of this front may be recognized by comparing it to the building of almost the same height to the north of it (No. 92-100).

#84-86 This one-story store (also No. 303 Bleecker Street) with paneled brick parapet replaces a three-story building. It was built in 1934 and, although it in no way relates to its higher neighbors to the north, it provides a store for this residential community.

#82 A diminutive triangular building at the meeting of two streets, this two-story brick structure (also No. 301 Bleecker Street) was built in 1926 for the Rayburn Holding Company. On the Seventh Avenue side, the front is symmetrical with a triple window on center flanked by single windows at each side. There is a store at ground floor and the stepped parapet has a checkerboard panel of brickwork above the triple window. Here, on its prominent corner site, a less pretentious scheme would have lent dignity to this little building had some form of architectural control been exercised. Plain brick walls and a less complex window arrangement would have actually made it look larger than it does and would have made it more in keeping with its surroundings.

SEVENTH AVENUE SOUTH West Side (Betw. Barrow & Commerce Sts.)

#74-76 Although architecturally undistinguished in itself, this one-story building harmonizes remarkably well with the one-story structures to the south of it, and this whole block front, between Barrow and Commerce Streets, has character and homogeneity. Built in 1921 for Albert M. Gilday and Emelia Ludwig, it occupies the triangular corner site with an entrance at Nos. 35-37 Barrow Street. It houses a sidewalk café today.

#72 One of the most interesting re-orientations in The Village occurs here where, through an arched gate in a wall, a courtyard leads to the new fronts of Nos. 39 and 41 Barrow Street. The rear of these houses, formerly their principal entrances on Barrow Street, is subordinated

SEVENTH AVENUE SOUTH West Side (Betw. Barrow & Commerce Sts.)

#72 cont. to the attractive new fronts designed for them within the courtyard. No. 39, redesigned in a Mediterranean style with stucco walls, ornate parapet, and casement windows, is of particular interest. This transformation, including studio, was effected in 1926 for Marie L. Goebels.

#70 Almost completely anonymous, this little store seems to be literally cut into the Goebels wall as a southerly extension of it. A pleasing result has been achieved here with no pretense and little cost--a lesson to all observers that a thoughtful design, however simple, can achieve good results. Where these stores, or this wall, meet its higher neighbors on Barrow Street, the wall has been swept upward to ease the transition. This short block is one of the few where the problem of what to do about the toothless, ragged edges left by the cutting through of Seventh Avenue South was successfully solved.

SEVENTH AVENUE SOUTH West Side (Betw. Commerce & Morton Sts.)

#62-64 One of the small triangular lots left over by the cutting through of the Avenue has been utilized here by a gasoline filling station. What might have been done to make such a lot attractive, while yet performing its valuable service, is a problem which could have been solved through good design utilizing compatible materials, good scale, and refined architectural detail.

#54-60 These are vacant rear lots of houses facing on Commerce Street, Nos. 16, 18 and 20-22, also the rear of a building at the back of the lot facing Bedford Street (No. 70).

#48-52 Here, on a triangular lot with the long side facing Seventh Avenue South, stands an antique in its own category, a gasoline filling station built in 1922 for the PureOil Company, just after the Avenue was widened. It was intended to simulate a tiny Italian Renaissance chapel with tile roof and was a stereotype in its day, a symbol of the company for which it was produced and, as designed, classical.

#46 This six-story brick apartment house was built in 1905 for Abraham Goodman and Samuel Gielich. It has stores at ground floor level with rusticated brickwork at the second floor. The end facing the Avenue has been sliced off on the diagonal and features two windows at each floor, crowned by lintels with keystones, and framed at the sides by a continuous line of brickwork, simulating rustication blocks, which extends through three floors. The other end faces Bedford Street (Nos. 60-62) and the long side, facing south, is 27½ Morton Street.

SEVENTH AVENUE SOUTH West Side (Betw. Bedford & Leroy Sts.)

#38-40 The Upjohn Company Building fronts on Seventh Avenue South with a handsome pedimented doorway on this side. Otherwise severely simple, this brick building with metal windows rises to a height of eight stories. It has a simple brick parapet at the top and, except for the entrance door, is completely utilitarian and virtually devoid of ornament. It was built in 1920 for the Upjohn Company and was designed by Hobart B. Upjohn, the grandson of the architect of Trinity Church.

#28 This one-story brick store was built in 1921 for the Arcatase family and is a simple brick structure with stepped parapet and stone coping. It has a large plate glass show window to the left of the entrance door with a sign bearing the lessee's name directly above. In scale it relates to nothing nearby and architecturally it is a most prosaic design. With thought, imagination, and good design it could have utilized its brick facade to better effect at no extra cost.

#26 On the corner of Leroy Street, this five-story brick apartment house displays a simple brick wall with evenly spaced windows. The ground floor is enlivened by alternating bands of brick with narrow bands of stone. A bracketed cornice crowns the structure at the roof. It was built in 1887 for H. M. Tostevin, George Orr and John J. Roberts.

WEST FOURTH STREET East Side (Betw. Christopher & West 10th Sts.)

#219-227 A utilitarian brick structure, with garage door facing West Fourth Street, fills the bottom of the triangle between the street and Seventh Avenue South. Perfectly simple, with brick walls unrelieved by windows or ornament of any kind, this building of the Nineteen-twenties has much the appearance of a high yard wall.

#229 & 231 These two four-story houses are all that remain of a row of six similar residences which disappeared when Seventh Avenue South was cut through. Little changed, with their handsome basements and stoops, they have the bracketed roof cornice and front door and window lintels with cornices so typical of the period in which they were built. The houses were erected in 1873 by James Neafie for Dr. Samuel Hall, on property formerly owned by his father-in-law, Mark Spencer.

This row of six houses replaced an unusual and outstanding Greek Revival mansion, the home of Senator Mark Spencer, after whom Fourth Street between Christopher and Tenth Streets was once named "Spencer Place." Seventh Avenue South now cuts through part of the site of his house and the extensive rear gardens of his attractive property. The Spencer House, in a formal setting with grounds on all four sides, was set back some distance from both streets, along which ran an iron railing of Greek design. Across the front of this elegant one-story house was a splendid portico with eight Ionic columns, facing West Fourth Street. On this porch, the centrally located front doorway, with Ionic columns and full entablature, was flanked on either side by floor-length windows with double-hung sash. On the Tenth Street side, a long wing extended back along the property line to the stable, thus effectively enclosing his rear gardens for privacy. Copman's nursery at the Christopher Street corner added to the verdant quality of the block. A house such as this, set in ample grounds, helps us to realize today what charming sites have been lost to The Village in the name of progress.

The well-known painter, Raphael Soyer, lived at No. 229 in the mid-Nineteen-thirties.

WEST FOURTH STREET West Side (Betw. West 10th & Christopher Sts.)

#230 This corner apartment house of 1881 (described under No. 188 West Tenth Street) has its long side on West Tenth Street.

#228 This handsome six-story Romanesque Revival apartment house of brick, with terra cotta trim, was built in 1899 for P. J. Herter and was designed by P. Herter & Son. It has arched windows and, at the upper floors, arched windows combined with small flanking windows, in a manner reminiscent of the Palladian window motif. The simple roof cornice is carried on corbeled brick brackets.

#226 Stone-faced, this apartment house rises to a height of five stories above a basement. It was designed in 1890 for William H. Crawford by Ferdinand Miller. In its paneled cornice, with sunbursts at the center, it is reminiscent of the Queen Anne style. The front wall contrasts smooth stonework above and below the windows with bold faced stonework at their sides. A handsome doorway with portico carried on columns gives access to the building.

#220-224 This corner taxpayer of 1932 (described under Nos. 73-75 Christopher Street) had its corner cut back to accommodate Seventh Avenue South.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

The emphasis in this street is on modest apartment living. A warm feeling of human scale and a fairly uniform picture result from the use of brick and from the prevailing six-story building height.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

Most of the buildings on this street have individual features of interest. On the south side, the double apartment house at the Fourth Street corner has an unusual tier of extra-large windows creating a vertical accent at mid-point. Exceptional among fire escape balconies is the handsome example, of Federal design, on the adjoining building. Of special note, at the opposite end of the street, are apartment house doorways with ornamental stone and marble porticoes.

To be regretted, however, is the alteration of a small Federal house in the middle of the south side of the street. Here the overbold treatment, employing several materials, at the added third floor, with stepped parapet, is out of harmony with the Federal doorway below and with the block as a whole. Architectural controls of a regulatory body would have prevented this unnecessary diminution of the quality of the street.

WEST TENTH STREET South Side (Betw. Seventh Ave. So. & West 4th St.)

Only one building remains on this short block, after the cutting through of the Avenue. It is the north side of a four-story brick building of 1872 which fronts on West Fourth Street (described under No. 231 West Fourth Street).

WEST TENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#184-188

This five-story brick apartment house was built in 1881 for Herman Raegener by F. W. Klemt, architect. It is located on a corner site (No. 230 West 4th St.) and has attractive wrought iron balconies with iron castings for uprights on the Fourth Street side. A heavy cornice with paired brackets crowns the building effectively and the Tenth Street front has a tier of large windows creating a vertical accent at mid-point.

#190  
(#190-192)

Remodeled in 1930, this five-story brick apartment house has terra cotta rosettes and handsome diagonals on the fire escape balconies which are expressions of the Federal Revival of the Eclectic period. The ground floor is stone with iron window grilles and the top of the front wall consists of a high brick parapet.

#194 &amp; 196

This pair of dumbbell-plan apartments was built in 1885 by the architect, William Graul, for J. P. Schweikert (No. 194) and for Anthony Reichart (No. 196). They are both of brick, with stone first floors and stone window lintels and band courses. The original cornices have been removed; the one at No. 194 has been stuccoed over, while the cornice at No. 196 has been rebuilt in brick with a brick panel extending the width of the building. They both have central doors flanked by stone pilasters with differing treatments above.

#198 &amp; 200

These two Greek Revival houses of 1839, modified later in the century by the addition of a third story, were built as residences for Charles Hall, a clothier (No. 198), and John Hallett, an accountant (No. 200). The windows at No. 198, which now have plate glass, have Greek Revival stone lintels with little cornices, except at the top floor, where the lintels are flush with the wall. No. 200 is a fine house which retains a number of Greek Revival features. The original doorway, with stone pilasters and dentiled entablature, and the attractive ironwork at the areaway, which features anthemion finials, are noteworthy. The graceful curvilinear handrailings at the stoop and the heavy sheetmetal roof cornice with console brackets are later additions. Both these houses were originally part of the property of Freeborn Garretson who also owned the neighboring house, No. 202.

#202

Now largely altered, this little Federal town house was originally built in 1829 for Freeborn Garretson of Rhinebeck, New York. Originally two and one-half stories high, a third story was added later, clearly seen in the change from Flemish to running bond brickwork. The steel windows of the third floor date from the Nineteen-twenties. Sheetmetal lintels have been added, but the Federal doorway remains.

WEST TENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#204-206 Six stories high, this brick apartment house of 1910 was designed by Charles B. Meyers for Charles Weinstein. The ground floor shop front was remodeled in 1931, but the upper floors remained unchanged. The top floor has dignified panels between the windows and is surmounted by a heavy cornice with parapet above.

#210 With cornice aligned with No. 204-206, this six-story apartment house of brick was built one year later, in 1911, also for Charles Weinstein, and was designed by the same architect. It has simple rectangular windows with console bracket keystones and there is a parapet above the cornice. The central entrance door has an entablature carried on shallow brackets.

#214 Erected in 1883 for Henry H. Feste and designed by the architect Julius Kastner, this building (described under No. 347 Bleecker Street) occupies the corner site.

WEST TENTH STREET (Between Bleecker & Hudson Streets)

The delightful and interesting features of this street are confined to the south side. Viewed as a whole, both sides of this residential street have in common only the use of brick, several Nineteenth Century apartment houses, and a maximum height of six or seven stories. The changing heights on the south side, often in groups, give the effect of giant steps, with uneven platforms, an effect increased by the picturesque stepped corners rising against the skyline above the apartment house at the Bleecker Street corner.

Our eye lingers over the unexpected groups of three-story town houses along the south side. Delightfully simple versions of the Federal or Greek Revival, they were built for the use of local tradespeople. The most interesting and unusual is a pair near Hudson Street, part of a row of ten Federal houses continuing around the corner. Of this pair, one is only two and one-half stories high, and both have handsome Federal doorways. This pair is notable because its front stoops are turned sideways and rise from the sides, converging until they reach their own doorway.

The appearance of the north side is primarily that of mid-Twentieth Century apartment houses, relatively uninspired and functional. Its concession to the quality of The Village is moderate height.

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

#218 On the corner site at Bleecker Street (Nos. 342-348), this six-story brick apartment house was built in 1928 for the A. M. Schwartz Building & Construction Company, designed by J. M. Felson. It has stores on Bleecker Street and an entrance on Tenth Street. The walls are of brick, with special treatment at the corners. At the roof, a parapet is stepped up above these corners in an intricate design to receive decorative masonry blocks. Above the Tenth Street entrance is a lintel ornamented with central escutcheon surrounded by decorative foliage.

#220 & 222 Although a single cornice unites these two buildings and both were erected for Joseph Wright, Jr., in 1860 on property formerly owned by Joseph J. Van Beuren, Richard Amos' son-in-law, they are quite different in appearance. No. 220 is a four-story building and No. 222 a five-story structure above a rusticated basement. Both were raised in height in 1879 and it is likely that two stories were added to No. 222, which, from a stylistic point of view, appears older than its neighbor. The corbeled roof cornice and the attractive wrought iron-work at the areaway at No. 220 and at the stoop of No. 222, all belong to an alteration of 1929, when a new entry was cut through the basement at No. 220, eliminating the stoop. Both houses have muntined windows with corniced lintels.

#224 & 226 These two brick houses, three stories high with basements, were



WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

- #224 & 226  
cont. originally part of a row of three which also included No. 228. They were built in 1847-48 by three carpenters, Stephen C. Stephens, Abraham Demarest, and Levi Onderdonk, who had purchased the land from William Paulding, Jr., former Mayor of New York.
- No. 226, despite its plate glass windows, remains much as it was when built, with a handsome Greek Revival doorway, and fine ironwork at the stoop and areaway. The cornices of both houses, with their floral decoration, are unusual, and the sheetmetal cornices above the windows are later additions. An alteration of 1926 resulted in the introduction of a basement entrance at No. 224, with arched steel casement window above it.
- #228 This four-story apartment house was built in 1877 for Steele & Costigan. It has, for its size, a very deep bracketed cornice and a fine entrance doorway with paneled pilasters and cornice slab carried on brackets. The windows, as may be expected by this date, are plate glass, and a fire escape descends on the right side above the entrance-way.
- #230 & 232 These three-story houses, so different in appearance, were built with a former two-story stable filling both rear lots, accessible from the street today through the paneled garage door of No. 230.
- The upper floors of No. 230 have been veneered with composition material simulating brickwork. A simple paneled cornice crowns this narrow structure, which represents the transformation of a stable which had been built on this site in the second half of the Nineteenth Century.
- No. 232, a wider house, retains some of its original appearance, although a third story has been added, clearly seen in the change from Flemish to running bond brickwork above the second story windows, and in the bracketed Italianate roof cornice. The ironwork at the stoop belongs to the same mid-Nineteenth Century period, but the doorway retains a simple transom and lintel, typical of the transition from late Federal to Greek Revival. This modest house was built in 1833 for John C. Blauvelt, a cartman, and sold the next year, together with the lot on which No. 230 was built later, to John Kohler.
- #234 An alleyway, closed to the public by wooden doors, separates Nos. 232 and 234. It leads back to what was once a large one-story stable of frame construction, filling the rear portion of the lot. The house has all the characteristics of the Greek Revival, such as running bond, low attic windows, simple wood cornice, pilastered doorway, and ironwork which, except for the cast-iron newel posts, are all typical of the period. It was built in 1848 for Richard Dongan, who had purchased the property a decade earlier.
- #236-238 With stores at the street level, this six-story apartment house is quite simple, except for the splayed window lintels with console-type keystones. It is crowned by a dentiled roof cornice and has two fire escapes, one at each side of the front. It was built in 1907 for Jacob Lipman and Samuel Root, and was designed by Edward A. Mayew.
- #240 & 242 These two handsome, six-story dumbbell apartment houses, with stores at the first floor, were built in 1860 with uniform façade and roof cornice. Like Nos. 220-222, they were built for Joseph Wright, Jr., replacing stables owned by Joseph J. Van Beuren. Wrought iron balconies with handsome diagonal braced panels extend almost the full width of the houses at the upper floors. The roof cornices have widely spaced console brackets, one between each window, and the stores have a wide simple cornice above them. All of the windows, except those next to the end, are segmental-arched with delicate cornices, typical of the late Italianate style.
- #244 Similar in style to Nos. 240-242, this five-story brick apartment house was built in 1857-58 by James Wood, a contractor, on property previously owned by Joseph J. Van Beuren. The segmental-arched windows have double-hung sash, with a wide central vertical muntin used to simulate casement windows, so typical of mid-



WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

#244 cont. Nineteenth Century architectural practice. It has a four-story rear building on the back of the lot which also has segmental-arched windows.

#246-252 No. 246, a charming little two and one-half story house, was the first of several houses erected in 1826 by Isaac A. Matfield, carpenter-builder. Together with Jonathan and Charles R. Matfield, who also were builders, he had purchased twelve lots from Richard Amos in 1825 on a portion of which he built seven houses extending from this house to No. 510 Hudson Street around the corner.

Construction of the row began in 1826 with No. 246 and terminated with No. 510 Hudson Street the following year. This late Federal house stands virtually unchanged, except for the new dormer window and skylights on the roof. The front is constructed of Flemish bond brickwork and has its original doorway with Doric columns set against wood rustication blocks. The stoop is notable for two reasons: it is entered from the side and it retains its original wrought iron hand-railing. The window sash, once like that of its neighbor, No. 250, has been replaced.

No. 248 is the number assigned to the lot behind Nos. 246 and 250, and is reached by an accessway which passes under the left side of house No. 250. This is the low square-headed doorway which appears between the stoops of the two adjoining houses.

Three stories high above a basement, No. 250 is executed in Flemish bond brickwork for its entire height. It may well have been built this high originally, as evidenced by the paneled Federal style lintels at the third floor. It has a fine Federal doorway like that of its neighbor, No. 246, and the same interesting stoop turned sideways. It is wider than No. 246, extending out over the accessway leading to the rear lot, designated as No. 248. The window above this accessway has been raised to permit clearance for entry.

No. 252, the corner house (described under No. 518 Hudson Street), also has a side entry on West Tenth Street.

WEST TENTH STREET (Between Hudson & Greenwich Sts.)

This short block has multiple uses with brick as the unifying factor. A series of arches on the north side serves to harmonize two apartment houses with the warehouse adjoining.

The rugged strength of this seven-story warehouse, on the corner of Greenwich Street, is a mute reminder of the Revolutionary War veteran whose home once stood here and delayed the opening of the street. He was Richard Amos, who in 1809 gave land to the city through his farm on condition that his house at the northeast corner of Greenwich Street be left undisturbed for five years. Despite his subsequent remonstrance, it was laid out in 1815 and named Amos Street. It received its present name in 1857.

WEST TENTH STREET South Side (Betw. Hudson & Greenwich Sts.)

#256 This corner lot, covering half of the block fronts, is occupied by a parking lot and a gasoline filling station erected in 1947 (described under No. 515 Hudson Street).

#260 This five-story vernacular warehouse was erected in 1897 and altered in the early Nineteen-thirties. It has rough stone lintels and sills and a tall roof parapet with stone coping.

The adjoining corner lot is a truck loading station.

WEST TENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#259 The corner seven-story brick warehouse (described under Nos. 697-701 Greenwich Street) dominates the street. It was erected in 1892.

#257 & 255 The six-story apartment house at No. 257 is almost a duplicate of

WEST TENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

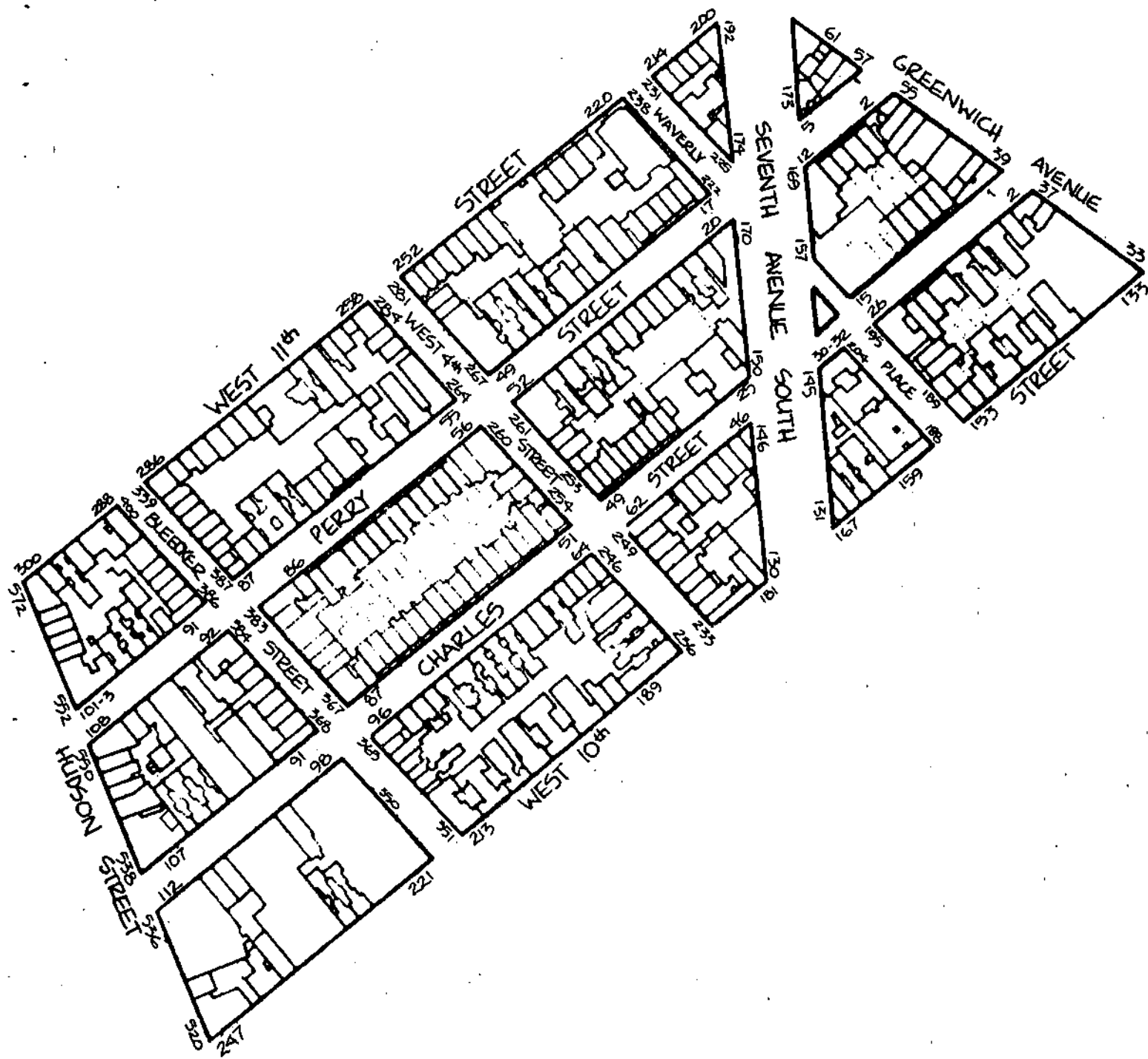
#257 & 255 cont. its neighbor, No. 255, a large apartment building of 1889 (described under Nos. 519-525 Hudson Street). No. 257 is distinguished by strong contrasts of texture in the brick work, the bonded stone trim, the rough stone lintels and sills, and the bold sheetmetal roof cornice.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 7



**AREA 7**

BLEECKER STREET (Between West 10th & West 11th Streets)

Herring Street replaced George Street in 1818 as the old name for that part of Bleecker Street running in a northerly direction through The Village from Carmine to Bank Streets. A landowner named Herring in The Village may have given it its name. In 1829, however, the name of this section was changed to Bleecker Street, specifically for the reason that it was essentially a continuation of Bleecker Street (to the south of Washington Square), which at that point runs east-west.

BLEECKER STREET East Side (Betw. West 10th & Charles Sts.)

#351-53

This dignified six-story apartment house of brick, with stores, was built in 1903. Its entrance is around the corner (described under No. 213 West 10th Street). It stands on the site of the Greenwich Reformed Dutch Church, which was organized in 1803 and was built here in 1827. The church building later belonged to the Zion Methodist Episcopal Congregation until razed in 1903.

#355-365

In 1829 the Reformed Dutch Church leased the remainder of this block front for twenty-one years to James Haslet (or Hazlet), a hatter, on condition that he immediately erect "six good and permanent brick or stone buildings at least two stories in height, such as shall be approved . . . " by him, but that no factory, etc., was to be allowed. These six brick houses were built in 1829-30 in Flemish bond to the height of two and a half stories with peaked roofs (see description of corner house under No. 96 Charles Street). This row, with stores, has been occupied since an early date by tradespeople, and in 1851 as follows:

At No. 355, a woman who sold varieties, a dressmaker, two tailors, and a laborer; No. 357, a corsetmaker and a shirt-maker (both women); No. 361, a bootseller and a bootmaker; No. 363, a variety store run by a woman, also a jeweler, a patternmaker, and the daguerrotype studio of William Bogert who owned this and the corner house; and No. 365 a drug store.

Before 1858 the three houses at the Charles Street end of the row had been raised to three stories, and the other three houses were similarly raised at a later date. Nos. 355, 361 and 365 have a mid-Nineteenth Century appearance, with corniced window lintels and bracketed cornices at the roofline. Nos. 357 and 359, shorn of such details, have had parapets added. The parapets at Nos. 359 and 363 are paneled and stepped. No. 363, now four stories high, has splayed lintels with keystones, as does No. 94 Charles Street around the corner, which was built in 1854 for this same William Bogert, the daguerrian.

BLEECKER STREET East Side (Betw. Charles & Perry Sts.)

The development of this block front occurred in the late Eighteen-sixties, on land that had been part of the estates of Admiral Sir Peter Warren (who died in 1752) and of Abraham Van Nest (who died in 1864). The handsome five-story brick houses with stores, built at that time, mostly in the style of the French Second Empire, retain a surprising degree of homogeneity today. Construction plans in 1867 specified "first class dwellings for three families, above first floor stores." The term "French Flat" was soon to become popular as the name for the new fashion of living on a horizontal plane. It is significant that this block antedates the "Stuyvesant Apartment," built in 1869 at 142 East Eighteenth Street, which was the first apartment house of note in New York City.

#367 &amp; 369

The Charles Street corner was designed and built in 1868 for Henry Kugeler by Henry Engelbert, architect. The twin brick houses facing Bleecker Street have their fifth stories within the popular mansard roofs, with dormers which are crowned by triangular pediments. The segmental-arched windows on the facades are now shorn of ornament, and the round-arched street entrances have been simplified. Each of these houses on Bleecker Street was originally designed for three families, above the stores. An integral part of the original con-

BLEECKER STREET East Side (Betw. Charles & Perry Sts.)

- #367 & 369  
cont.      struction plan is No. 85 Charles Street, adjoining around the corner. It has a similar bracketed cornice, without mansard roof, but it has a rusticated stone basement and the entrance has a stoop, thus making it similar to its neighbors on Charles Street. It was in No. 85 that Mr. Kugeler, who was in the coal business, made his home.
- #371-379      Designed in 1867 as five dwellings, each for three families above a store, this group still sets the style for the block with iron crestings crowning the mansard roofs and handsome segmental-arched window cornices with shoulders at the upper stories. These cornices are also effectively echoed above the dormers at the mansard roofs and, even at No. 377-379, this attractive detail appears at the fifth story windows, which are now a part of the facade below a parapet. The ground floors have been altered for apartments. The five houses were built for Frederick Kircheis, a broker, using designs of the architect, Louis Burger.
- #381 & 383      The Perry Street corner was built in 1866-68 as an investment of the plumbing firm, Brien & Adams, using designs of the well-known architect, R. G. Hatfield. These twin apartment houses, five stories high, are built of brick in the vernacular of the period. They have square-headed windows with flush lintels, and the roof cornices are decorated with modillions, as are the cornices over the stores. Built by the same architect at the same time are the adjoining dwellings around the corner, No. 86 Perry Street, which was built in the same manner, and No. 84 (described under Perry Street) where William Adams, Jr., made his home.

BLEECKER STREET East Side (Betw. Perry & West 11th Sts.)

- This attractive block front belongs primarily to the middle of the Nineteenth Century but includes even earlier buildings at the corners. Perhaps, for this reason, these early buildings were entered on the assessment records for Perry and Eleventh Streets, and this Bleecker Street block omitted until 1852. This plan of building the corner houses first and of filling in the intermediate houses later seems to have been popular with many of the early developers and accounts for the early dates of so many corner houses.
- #385 & 387      Among the earliest in The Village, these two shallow frame houses were built to the height of two stories in 1817-18, for Aaron Henry. In the late Nineteenth Century, stores were added with a projecting boxed cornice; a third floor was added; and the corner house was lengthened to the end of the lot on the Perry Street side to obtain an entry there to its upper floors. Both buildings were crowned with a simple fascia and cornice. Decoration is now provided by unusual semicircular railings beneath some of the top floor windows. Though both houses have been stuccoed, the simple wood frames of the windows are mute evidence of the original frame construction. These are only two of the nine houses that were built near the end of this block for Aaron Henry, a retired clothier living on West Eleventh Street. In 1815 he had bought an irregular-shaped tract bounded by West Eleventh Street (then Hammond), Perry Street (then Henry), and Bleecker Street (then George), together with a dwelling and stores, the exact location of which is indeterminate and may no longer exist. In 1820 this property passed from the Henry family to Samuel Torbert.
- #387½      Not until 1869 was a building erected on the north end of this lot which had belonged to Mr. Henry. It was designed by George Freeman for John H. Timm, as a four-story brick building with store. Before the fire in June of 1968, it had an attractive simple doorway framed by paneled pilasters. The roof is supported on vertically placed console brackets. The store at the ground floor has been bricked-up and replaced by small high windows.
- #389 & 391      This pair of four-story houses was built of brick in 1852, with stores, which have been changed in modern times to apartment use. The dignified doorways have capped pilasters supporting a transom bar

BLEECKER STREET East Side (Betw. Perry & West 11th Sts.)

#389 & 391 with cornice. At the roof, the cornices are supported by a row of narrow brackets unexpectedly ending in turned drops. The upper floors have handsome muntined windows, graduated pleasantly in diminishing sizes at successive levels. No. 391 has sheetmetal window lintels and also iron railings cast in an unusual design at two of its parlor floor windows. This pair of houses was built in 1852 for Henry Sankston of 77 Perry Street, shortly before his death. In 1858 his estate owned all the houses to the corner of Perry Street, and some around the corner.

#393-397 Built in 1852-53, this row of four-story brick houses was erected for John B. Walton, a crockery dealer, in a simple version of the Italianate style. Nos. 393 and 395 retain their roof cornices supported by console brackets, and their handsome paneled double doors. The cornice at the roof of No. 397 is supported by simple paired brackets similar to those of its neighbor on the corner (No. 399), which was then also owned by Mr. Walton. In modern times, the stores at ground floor of this row were altered for apartment use. Mark Van Doren resided at No. 393 from 1929 to 1953.

#399 This five-story brick house, built in the Eighteen-fifties (described under No. 286 West Eleventh Street), occupies the corner site.

BLEECKER STREET West Side (Betw. West 11th & Perry Sts.)

Christian Baehr bought this block front in 1799 as a long term investment in the future expansion of the City. He and his brother Daniel were merchant tailors, with their establishment at 151 Pearl Street for many years. In 1813, following his retirement, Christian settled in Greenwich Village in a house facing West Eleventh (then Hammond) Street, at the corner of Bleecker (then Herring) Street, and died there in 1824. This block front continued to be held by his estate as vacant lots until it rose to such value that it was profitable to develop. In 1851 the lots were sold to various individuals, most of whom borrowed to build by mortgaging to Mrs. Ann E. Baehr, a widow. Consequently, the Baehr estate continued to be assessed for the houses which were built in 1852-53 and which still cover most of the block front.

#400 This handsome brick apartment house was built in 1888 at the height of the influence of the Queen Anne style. The large terra cotta panels with rich floral motifs, which extend up vertically between the windows on the north end of the Bleecker Street front, are a good example of the ornament of this style. Plate glass windows are crowned by projected lintels carried on stone corbels, and a dentiled roof cornice carried on console brackets crowns the building. Designed by G. A. Schellenger as the newly popular "French flats," for eight families, this five-story building was erected for Josephine L. Peyton. It stands on the corner (also known as No. 288 West 11th Street).

#396-398 These two four and one-half story houses were built in 1852-53 and were combined as one in the first half of the Twentieth Century. At that time the stores were altered for residential use. It is most unusual to find peaked roofs with gable ends on houses, and especially on such relatively high houses. No. 398 was built for John B. Walton, crockery merchant, and No. 396 for and by Linus Scudder, mason, who was an active builder in The Village.

#390-394 Built in 1852-53, this row of brick houses with stores at the first floor is three stories high, and all the houses have similar bracketed cornices. The brackets are of an interesting design with corbels under them and the leading edges formed as "drops". The window lintels of No. 390 are cased in sheetmetal with cornices, and plate glass has been substituted here for both top and bottom sash. Nos. 392 and 394 were built for James Snodgrass, cartman, and No. 390 for Samuel G. Southmayd, who had a large establishment of planing mills on West Street, just south of The Village.

BLEECKER STREET West Side (Betw. West 11th & Perry Sts.)

#388 Four stories high with store at ground floor, this brick house, converted to multiple tenancy, was also built in 1852-53. Its most distinguishing feature is a paneled cornice supported on vertically placed console brackets which are carefully profiled in the fascia board at the ends. The spacing of these brackets is unusual, having only one at each end and two near the center featuring the central window below them. This house was built for Charles Schultz, who later purchased No. 396.

#386 This three-story corner house of brick was also built in 1852-53, despite its older appearance. Although the same width as the other houses on the block, it has only two windows at each floor on this front. These windows are muntined, and the lintels have sheet-metal covers with cornices. The store has been recently remodeled and is out of harmony with the rest of the block.

BLEECKER STREET West Side (Betw. Perry & Charles Sts.)

#384 This corner apartment house (described under Nos. 92-94 Perry Street) was built in 1914.

#372-380 Although only Nos. 372-376 were built as a row, this block front gives a homogeneous impression, due largely to the even fenestration and flush lintels and to the prevalence of stepped parapets over the fourth stories. In 1852-54, the five new houses at Nos. 372-380 were assessed to Arthur H. M. Haddock, who owned only No. 380. The basis of his responsibility for the other four remains unresolved; he was neither owner nor mortgagee; he was not engaged in the real estate fields nor in the building trades. He and William J. Haddock operated their cigar business on West Street nearby and had their residence on West Eleventh Street and did not move to Bleecker Street.

No. 380 is probably the most attractive and best preserved house in this block and the only one owned by Haddock. This house was built in 1852-53 in an elegant but simple version of the Italianate style. The double-hung windows, with simple, stone lintels, have the wide central muntins grooved to simulate casement sash, so typical of this style. The second story windows are floor-length and have handsome cast iron railings (one is missing). The ground floor store, little changed from its original appearance, is crowned by a small cornice carried on brackets. The handsome doorway to the upper floors seems, with its pilasters and sidelights, to belong to an earlier period. This house is crowned by a simple modillioned cornice.

Built in 1852-53, No. 378, with low parapet stepped up in the center, was altered in 1930. The store beneath was little affected by this alteration, and the house harmonizes basically with its neighbors. The windows at both the second and fourth floors replace the muntined sash still seen at the third floor. This house was built for Thomas Cudbirth, an agent, who made it his residence.

Nos. 372-376 compose a row of three houses erected in 1852-53 by Smith Woodruff, a builder active on Barrow Street and elsewhere in The Village. He had bought the three lots and soon resold them improved with dwellings. Nos. 372 and 374 continue to have stores beneath, and both had their roof cornices removed and replaced by new brick parapets stepped up at the center. The windows all have a single, slender muntin running vertically up the center. The lintels have been tampered with, perhaps to remove the little stone cornices at the top, such as appear at the second story of No. 376. By contrast, No. 376 has had its store converted to residential use and has a conspicuously unattractive fire escape. Unlike its neighbors, which had their parapets rebuilt with finish brick where the cornice once stood, No. 376 shows rough or common brick where the cornice was removed. Now it is simply covered by the panel at the top.

#370 Built in 1848 for John P. Chrystie, of Hackensack, N. J., as a dwelling without a store, this four-story house seems, at first glance, to be similar to Nos. 372-374 but its windows do not align, and it was built four years earlier. The stepped parapet at the top may be presumed to have been the work of the same mason who altered the other houses at a later date. A simple store, alongside the



BLEECKER STREET West Side (Betw. Perry & Charles Sts.)

#370 entry to the upper floors, has not been altered appreciably.  
cont.

#368 This five-story brick corner building was erected in 1847-48 to the height of two stories as a pianoforte manufactory owned by Garret and Harvey Barmore (described under No. 91 Charles Street).

BLEECKER STREET West Side (Betw. Charles & West 10th Sts.)

#350 This seven-story, block-long apartment house of brick, extending  
(#350-364) one hundred feet down each side street, dates from 1963. It was erected for Bleecker-Charles Corp. from designs by H. I. Feldman. Here an interesting attempt was made to treat the fire escapes architecturally as balconies by facing them with metal plates. Although the windows are paired, there has been some attempt made here, both in the use of brick and in the details, to have this building harmonize with its surroundings.

CHARLES STREET (Between Greenwich Avenue & Waverly Place)

This attractive short street is a very satisfying place for restful family living. However, the quiet dignity of the rows of mid-Nineteenth Century town houses is almost overwhelmed by the eighteen-story apartment house that has replaced some of them for part of the block at Seventh Avenue. The short row of houses next to it is in an early vernacular version of the Gothic Revival style, and fittingly culminates in the long side of a corner house with the crenelated parapet so popular in that period.

The Greek Revival row on the south side, though twice interrupted by ornamented six-story apartment houses, makes its impact on the block through the handsome quality of its houses. The corner here is occupied by a six-story apartment house of the turn of the century, harmonizing with the two in the middle of the block in their wealth of Italian Renaissance ornament differently expressed. The base of its corner tower, however, has been recently remodeled for a store with such a bald treatment that it has no relationship to the other side of the entrance, an inharmonious contrast which a design review board would have avoided.

Warren Place was the name for both the south and north sides of this short block, between Waverly Place and Greenwich Avenue, when they were developed in 1845-48. This name honored Admiral Sir Peter Warren, whose summer home stood nearby on his farm of over three hundred acres, which covered the heart of Greenwich Village including this block. The special character intended for both sides of this block was likewise signaled by the developers who set back the houses from the property line to give them ample front yards.

CHARLES STREET South Side (Betw. Greenwich Avenue & Waverly Pl.)

This side of the block, as well as around both corners, was jointly developed in 1845-46 by Myndert Van Schaick and Patrick Cogan. Mr. Van Schaick was a former State Senator, married the niece of Mayor Philip Hone, and was a wealthy man, with his residence on Fifth Avenue and Fourteenth Street. By contrast, Patrick Cogan was an unsuccessful carpenter, who overextended himself trying to complete the long row of nine houses and sell them. Van Schaick had sold Cogan the property, at a price reflecting the value of the houses, and also lent him the money, secured by a mortgage. However the next year, upon Van Schaick's suing for the unpaid mortgage, the court put up the property at public auction, and the houses were sold to the various individuals who were the highest bidders.

#2 This is the extended side of a four-story house built by Patrick Cogan in 1845, that faces Greenwich Avenue (described under No. 37 Greenwich Avenue).

#4, 10, Six dwellings survive of the row of eleven handsome Greek Revival  
16-22 town houses built in 1845-46 for Myndert Van Schaick, financier, and

CHARLES STREET South Side (Betw. Greenwich Avenue & Waverly Pl.)

#4, 10,  
16-22  
cont.

Patrick Cogan, carpenter. The handsomeness of the row of three-story brick houses is best expressed by the adjoining Nos. 16-20.

No. 20 is the best preserved, retaining its high stoop and original ironwork. Notable also is its original "eared" and wood-framed outer doorway with the door flanked by Corinthian pilasters and sidelights, and surmounted by a dentiled transom bar with low glass transom above. All its windows, including those of floor length at the parlor floor, have flush lintels and wood double-hung sash, though not the original muntined sash. All the houses, except No. 4, retain the original, attractive, dentiled cornice with short fascia board. No. 4, on the other hand, is the only other house of the row that retains its stoop and handsome mid-century railing. No. 4 has unusually low lintels, No. 10 has had its facade smooth-stuccoed, and No. 22 rough-stuccoed, while Nos. 16, 18 and 22 have substituted steel casement sash. A graciously wide and attractive portico of ironwork now frames the joint entrance for Nos. 16 and 18 which is flanked by Doric columns and sidelights, and by oval windows at the facade.

#6-8

This apartment house with T-shaped plan was built in 1902 and displays a wealth of Italian Renaissance ornament around the door and windows. The third floor windows have arched pediments, while those at the fifth floor are triangular. It is built of yellow brick and replaces two houses of the row built by Mr. Cogan.

#10

This house, being originally part of a row, is described under No. 4 above.

#12-14

"The Alpha," a six-story brick apartment house, was designed in 1903 by George F. Pelham for Henry Passman. It is built of yellow colored brick in the Italian Renaissance manner of the Eclectic period. The ground floor is of rusticated stone with a handsome porch carried on columns. The top floor is enriched by horizontal band courses of brick and is crowned by a large and elaborate sheet-metal cornice carried on widely spaced, vertically placed console brackets, between which small consoles are evenly spaced. This building occupies the site of two more of Cogan's row of houses.

#16-22

Nos. 16-20 of the row best express the handsomeness of the original row of eleven houses built in 1845-46. These houses are described under No. 4, the first house of the original row.

#24-26

This six-story corner apartment house was also designed by George F. Pelham in 1903, for Messrs. Malbin and Kimmerman. In this building a corner tower effect has been created by projecting the corner windows slightly forward and by cutting off the corner on the diagonal just wide enough to receive a narrow window at each floor. The bracketed cornice extends along both sides and around the corner tower. The ground floor is handsomely rusticated next to the entrance porch, which is supported on columns facing Charles Street. A new store has been added beneath the tower. Horizontal stone band courses enhance the second and top floors.

CHARLES STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

This almost square block was developed by joint endeavor. It was the site of the Eagle Mills, which the Eagle Manufacturing Company lost in 1819. It was then purchased at auction by Najah Taylor and Nathaniel Richards, and the latter's interest was subsequently transferred to Guy Richards. Taylor and Richards had owned the Eagle Distillery on the site of No. 15. In the development of 1847, they retained two lots on that site, selling the other seven lots facing the new Warren Place (now Charles Street) to individuals in the building trades. They were: Reuben R. Wood, mason; Enoch Dunham and Stephen H. Williams, carpenters; Richard Moore, blacksmith; Noah Norris, stone cutter; Peter McLaughlin, marble cutter; Joseph Aken, plumber; and Daniel French, who was in the bluestone business. Of these men, Daniel French made his home at No. 5, when it was called No. 1 Warren Place.

CHARLES STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)#15  
(#13-21)

This large apartment house at the corner is best seen from Seventh Avenue South (see described under No. 157 Seventh Avenue South). Built in 1961, it is eighteen stories high, including several setbacks. It replaces five of the row of nine houses built in 1847-48.

#5-11

These four brick houses, built in 1847-48, are a simple version of the Gothic Revival, a style rare in The Village. This style is exemplified by the drip (label) moldings over the doors. No. 9 most nearly retains its original appearance, with rusticated basement, stoop leading up to the original doorway, and low, attic casement windows at the fourth story. Its original windows diminish in height as they ascend, and on the lower floors are double-hung but have the typically heavy central muntin simulating casements. Its high stoop has unexpectedly elaborate ironwork.

The other houses have had various changes to their windows, including the raising of the top stories to full height, and have been converted to provide entrances at the basement level. No. 7 has achieved added interest by retaining the drip molding over the window that has replaced the old front doorway. At No. 5 the low attic windows have been replaced with a studio window of full height, which extends the entire width of the house with casements and fixed transoms above.

#1-3

This five-story brick house faces Greenwich Avenue (described under No. 39 Greenwich Avenue), and occupies the corner site.

CHARLES STREET South Side (Betw. Waverly Pl. & Seventh Ave. So.)

#30-32

This short block, created by the cutting through of Seventh Avenue South in 1919, is filled by the entrance facade of a six-story apartment house, which was built in 1910. It bears also the numbers 202-204 Waverly Place and number 143-145 Seventh Avenue South (described under the Avenue address).

It faces McCarthy Square on the north side of Charles Street.

CHARLES STREET (Between Seventh Ave. So. & West 4th St.)

The delightful residential quality of this street is derived from its long rows of well-maintained, three-story town houses. They are in effect anchored at one corner by the two low but wide apartment houses, which terminate the long row of simple Italianate houses of brownstone along the north side. Outstanding for its survival relatively intact is the handsome row of five Greek Revival houses of brick, on the south side. The effect they impart of beauty and peace is somewhat lessened by two steel studio windows which break the continuity of their fine cornice line, a situation which would have been avoided by the expert guidance of a design review board. This row terminates in a Twentieth Century artists' studio building of brick, with a parapet roofline at exactly the same height as this handsome row, thus harmonizing with it.

CHARLES STREET South Side (Betw. Seventh Ave. So. & West 4th St.)

#46

Designed to provide a store and artists' studios, this three-story corner building was built in 1921 for the Stoneman Realty Corp., using the plans of Emmanuel Sommers. It is a handsome, simple brick structure of Flemish bond with flush brick trim, stacked brick at the sides and soldier courses at the head of all openings. The third story has a recessed brick panel, equal in width to the studio window below but of lower height. Small windows flank these central features on either side, and a small door gives access to the studios upstairs. This building (also Nos. 144-146 Seventh Avenue South) occupies what remains of the site of several town houses which were demolished to permit the southerly extension of Seventh Avenue in 1919.

#48-56

Outstanding for its survival relatively intact is this row of handsome houses, built in 1839-40. They have suffered neither change

CHARLES STREET South Side (Betw. Seventh Ave. So. & West 4th St.)#48-56  
cont.

in height nor change to entrance at the basement, and relatively little alteration to the cornices and to the pedimented doorways. These five Greek Revival houses are of brick, three stories high, with a uniform dentiled cornice.

The handsome stoops of all these houses probably once resembled that of No. 52, and only No. 48 has been much changed. At No. 52 the original wrought iron handrailings have encircled openwork newel posts, with finials, which are set on low block-like masonry bases. The parlor floor windows of No. 48 have been cut down to the floor. At No. 48 and 50, steel studio windows replace the central third-floor window and, extending up through the dentiled cornice, are the only ones to break its continuity. The window lintels of Nos. 48 and 50 still display their original diminutive stone cornices, which were removed from No. 54. Nos. 52 and 56 are the only ones to which sheetmetal cornices have been added. The pedimented outer doorway has been removed from No. 54 and simplified at No. 56.

The chief developer of this row in 1839 was Solomon Banta, mason, who bought four of the five lots and built No. 50. Acting in association with him were others in similar trades who bought his other lots and built on them: Abraham Frazee, mason (No. 52); Cornelius R. and David R. Doremus, builders (Nos. 54 and 56). Using the same design as these men were Samuel Cyphers and Edward Duvall, smiths, who built No. 48. Early or original residents of these houses were Dr. Gasherie DeWitt Sr. (No. 48), Samuel Widdifield (No. 50), and Simeon Haines, cabinetmaker (No. 52).

#58

Built in 1841-42 by John Cole, a mason, this Greek Revival house was remodeled in 1923 to provide a basement entrance and a tiled pseudo roof with cove beneath in lieu of cornice. The muntined windows are unchanged.

#60-62

This large Federal town house, now four stories high, was originally three stories in height and was the corner ending a row of lower brick houses facing Fourth Street, which were built in 1828. They were among the developments of Samuel Whittemore, a large property-owner of The Village. The rear extension was added in 1901. This corner town house is also No. 249 West Fourth Street and is described there.

CHARLES STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

In 1868 much of this block front was purchased for redevelopment by James S. Bearnese of Brooklyn, who was a grocer and liquor dealer in lower Washington Street in Manhattan. He engaged Peter L. P. Tostevin, mason, also of Brooklyn, to design Nos. 45-49. It is probable that his plans were used for more of the block, as all the town houses now standing were erected by the firm of Rabold (Daniel) & Tostevin (Peter L.P.) in 1869.

#43-49

This row of four late Italianate town houses was built of brownstone in 1869 with similar bracketed cornices, handsome doorways and stoops. No. 49, the corner house (also No. 253 West 4th Street), has a restaurant in the basement but retains most nearly its original appearance. While Nos. 43 and 45 have been remodeled to provide basement entrances, Nos. 47 and 49 retain their handsome cast iron balustered stoop railings and, in the case of No. 49, the polygonal newel posts with acorn finials.

The handsome doorway at No. 49 is notable for its arched pediment carried on vertical console brackets, richly carved. The round-arched inner part of the doorway, with flanking incised triangular panels, is all that remains of the original at No. 47. The double-hung windows in this row are all of plate glass, except for the third floor of No. 47 where the sash is vertically divided by the original single muntin. In 1927 a two-story extension was added to the rear of No. 49 (described under No. 253 West 4th Street).

#33-41

This row of five houses with identical cornices was, like its neighbors to the west, built in 1869. As they all now have entrances at the basement instead of stoops, it is difficult to visualize the

CHARLES STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#33-41 original appearance of this attractive row. All have full length  
cont. parlor floor windows, except No. 41, and most of them are protected  
by small wrought iron balconies. Many of the windows now have  
muntined sash.

#29-31 "The Carolus" apartment house, built in 1914, occupies the  
historic site of the Third or Charles Street Presbyterian Church of  
1844. This six-story building of brick makes attractive use of this  
material for window enframements and quoins, with horizontal stone  
band courses used for unifying effect. The stone entrance door has a  
pointed Gothic arch with two colonnettes on each side, all combined  
under a simple frieze with cornice. A stone base course below the  
first floor windowsill level provides a good transition from the side-  
walk to the brickwork above. This building was designed by Charles  
B. Meyers for the Martha Building Corp.

Although New York, like Brooklyn, is a city of churches,  
an incredible number of them have been swept away by the tides  
of "progress." Left abandoned by a congregation which has  
moved uptown, the church is usually sold to another less wealthy  
group and finally to a developer for demolition. The Charles  
Street Presbyterian Church, now replaced by an apartment house  
(No. 29-31 "The Carolus"), was formerly known as the Third  
Associated Presbyterian Church and was built in 1844. It re-  
presented that attractive and interesting period of transition  
when the staid classicism of the Greek Revival was giving way to  
the romanticism of the Italianate and the Gothic Revival. In  
this case, although the building was completely symmetrical with  
a handsome, low pediment, the treatment of the front was unusual.  
The central portion of the building was projected forward slight-  
ly, as were the ends with pilasters, leaving two recessed areas  
between it and the end pilasters. Instead of having a central  
entrance, the doors were set in the recessed areas. Above the  
doors and of equal width, high windows were carried up to the  
pediment. These were matched in the center section by a similar  
high window, with a solid wall beneath it. The general effect of  
this front, with its three vertical windows, was quite striking  
and in its day set a new mode for church architecture, quite un-  
like anything which had been built up to that time. Most im-  
portant, it permitted the congregation to avoid the use of a  
hexastyle front with its costly columns, substituting what was,  
in essence, a plain masonry front for the time-honored classical  
formula.

#25-27 "The Abingdon," a six-story corner apartment house, like nearby  
Abingdon Square, was named after Willoughby, Earl of Abingdon. His  
wife, Charlotte, was the daughter of Sir Peter Warren, whose estate  
covered most of Greenwich Village. Earlier and more pretentious than  
its neighbor to the west, this building was erected in 1903. The  
first floor, entered at street level, is built of rusticated stone,  
while the rest of the building above is brick. The windows are all  
framed with stone. Two forward projected portions, with tiers of  
paired windows, as well as the second and sixth stories are em-  
bellished with horizontal band courses of stone. A roof cornice  
supported on console brackets, with modillions in between, crowns  
the building. It was designed by George F. Pelham, architect, for  
Polstein Bros. One corner was cut off by the extension of Seventh  
Avenue South, giving the building the additional number, 150 Seventh  
Avenue South, which faces McCarthy Square.

CHARLES STREET (Between West Fourth and Bleecker Streets)

The delightful residential quality of this street is derived from  
its rows of well-maintained, three-story town houses. Interesting  
contrasts present themselves between the two sides of this street. The  
low-lying residential character of continuous row houses on the north  
side faces changing heights on the south side, where a group of

CHARLES STREET (Between West Fourth and Bleecker Streets)

apartment houses at mid-block is flanked by houses leading to both corners. A pair of this group of five and six-story apartment houses is worthy of special note, partly because of its restrained style and partly because the pair is among the earliest examples of the "French Flat" that was to become so popular in the late Nineteenth Century. Farther west, at the Bleecker Street corner, a handsome, arched window at the center of the top floor serves as a ghostly reminder that here was originally the gable end of a two and one-half story Federal house. Three very delightful Italianate houses in a row attract the eye to the east corner at the south side.

The north side of the street, which has a particularly interesting history, is unusual for The Village in having an almost continuous row of town houses built at the close of the Civil War. It includes, virtually unchanged, a very handsome example of the French Second Empire style. Its very beauty exhibits demonstrably the gradual process of attrition which has affected this row through minor changes. The needless break in the row by a characterless new facade on one house would have been avoided had architectural controls of a regulatory body been in force. Near West Fourth Street a handsome synagogue, though designed in the Italian Renaissance tradition, displays a star of David in its circular window. This contributes diversity to the block.

CHARLES STREET South Side (Betw. West 4th & Bleecker Sts.)

#64-70

Of these four brick houses, all erected in 1861 by Albro Howell, builder, Nos. 66-70 form a delightful row of Italianate style, three-story residences. They have segmental-arched windows and dignified roof cornices with decorative brackets. Nos. 68 and 70 retain their stoops and have arched pediments over the doorways and full length, parlor floor windows, with double-hung sash having vertical central muntins. The handsome ironwork at the stoop and areaway of No. 70 has a round-arched design with the luxuriant detail indicative of French Second Empire influence. The four-story corner building, although built at the same time and occupying a similar lot, has a more vernacular appearance and was designed differently in order to accommodate a store at street level (described under No. 246 West Fourth Street).

#72

This five-story brick apartment house was designed in 1895 by Charles Rentz, using a modified dumbbell plan, for Joseph Mandelbaum. The doorway has a heavy stone entablature carried on stone brackets, and the first floor is handsomely rusticated. The outer windows at the fourth floor have corbeled sills projected out in semicircular form with carved undersides resting on the keystones of the windows below.

#74 &amp; 76

The great dignity of this pair of six-story apartment houses derives from their segmental-arched windows, which have shouldered lintels with cornices influenced by the French Second Empire style. Small corbel blocks support the windowsills. Built of brick in 1871 for Peter Cook by Julius Boeckell, architect, they are interesting and very early examples of the new type of apartment house at that time known as "French Flats."

#78

Charles Rentz, the architect of No. 72, likewise designed No. 78 in 1897 for Brubacker and Rentz. This apartment house, with its interesting brickwork at the upper floors, has a richly treated first floor. The heavy stone lintel of the doorway is carried on diminutive, squat columns. These columns, in turn, are carried on curved corbels with sunburst patterns cut in their sides, Queen Anne style.

#80 &amp; 82

This pair of five-story apartment houses was designed in 1893 for Elizabeth J. Wellwood, by Richard R. Davis. The high street floor of both buildings is unified by a horizontal band course which serves as windowsills for the second floor windows. It has large dignified entrances in the Grecian manner with pediments supported by pilasters. In modern times, the buildings have been smooth-

CHARLES STREET South Side (Betw. West 4th & Bleecker Sts.)

- #80 & 82  
cont.      stuccoed and simplified with an unadorned parapet added above the roof.
- #84-86      Built in the Romanesque Revival manner in 1899-1901 for Peter J. Herter, this wide six-story apartment house was designed by P. Herter & Son. The semicircular window heads, at the third and top stories, are of corbeled brick with terra cotta arch trim and have carved human heads for keystones. Also interesting are the terra cotta spandrel panels and variegated band courses. The ground floor has been re-modeled with small paired windows set in large square panels of brick, a bald design completely at variance with the handsome upper floors.
- #88      This five-story brick apartment house was designed in the Neo-Grec style in 1887 by William Grant, for Daniel Rosenbaum. It has the typically heavy, protruding window lintels, resting on horizontal band courses which extend across the building. The interesting first floor has a central doorway, framed by Corinthian pilasters supporting bold console brackets which carry the stone cornice slab that serves as a base for the fire escape. This doorway is flanked on either side by a pair of tall windows, surmounted by a segmental-arched brick lintel with a sculptured woman's head serving as an ornamental keystone. The circles and other incised motifs typical of the Neo-Grec period, that decorate the doorway and windows of the first floor, give it a delicate sense of scale.
- #90      This three-story Greek Revival house was built in 1847 on a newly created lot, by Levi Onderdonk, a carpenter, for his own residence. Greek Revival in character are the doorway, the ironwork at the stoop and areaway, and the short fascia board below the cornice. The facade, however, has been resurfaced.
- #92      The middle of three houses, all three stories high, No. 92 is taller than its neighbors. Its first two stories were built in 1836 and assessed to William Jewett. After 1858, the third story was added and gives the house its present character, with its Italianate bracketed and paneled cornice. This house has been converted to provide a basement entrance.
- #94      Built in 1854-55, this three-story brick house is of the same height as its earlier neighbors, Nos. 90 and 96. It has a store at street level, with cornice above, extending the width of the building. It now has a stuccoed front, a high stepped parapet, and window lintels with keystones. This house was built for William Bogert, as his home, on the backyards of the two corner properties that he had purchased, and in one of which he had his daguerrotype studio (at No. 363 Bleecker Street).
- #96      This corner house is one of a row of six houses on Bleecker Street built in 1829-30 (described under Nos. 355-365 Bleecker Street). Before 1858 its attic was raised to a full third story. The third story on the Charles Street side has an interesting window arrangement and, together with the change from Flemish to running bond at the corners (and along the Bleecker Street side), still shows that this house was originally two stories with a high gable on the Charles Street side. Within the gable there was originally a tall central window with semi-circular head, flanked on either side by quadrant windows. These small windows have since been squared off with corniced lintels. The central window retains its arch, which has been enhanced by an attractive square-topped frame with a sunburst design carved in the corners. This motif was popular in the later Queen Anne period.

CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)

An unusually important historical background focuses on this block bounded by Charles, Bleecker, Perry and West Fourth Streets. In the Seventeen-forties it was the summer home, on a farm of over three hundred acres, of a successful British naval commander stationed in New York. Soon to become known as Admiral Sir Peter Warren, he was an



CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)

Irishman knighted by his government in recognition of his services in leading the naval forces at the siege and capture of the French fortress of Louisbourg, Nova Scotia, in 1745. This bastion had long been a thorn in the side of the British colonies in North America. The Assembly of the Province of New York met during epidemics at Warren's country seat, which he named "Greenwich House." His property extended irregularly beyond but included all the present-day diagonal streets between Christopher and Gansevoort Streets, Greenwich Avenue and the Hudson River. He is now commemorated by No. 51 West Tenth Street, The Peter Warren Apartments, built in 1959. After Warren's death in 1752, the most distinguished tenant of his mansion was General Robert Monkton who likewise fought the French, in Canada and in the West Indies, and who was briefly Governor of New York.

After the Revolution, Warren's son-in-law, the Earl of Abingdon, sold a fifty-five acre tract which was resold in 1794 to Abijah Hammond, who then sold it off for development. The Charles Street block was purchased by Whitehead Hicks, cashier of the Mechanics' Bank, who made his home there from 1802 until his death in 1819.

Abraham Van Nest, the last owner of this rural block, bought it with its dwelling in 1821. Born during the Revolution on a farm in New Jersey, Van Nest developed the family's saddlery business in New York into "Saddlery, Hardware, and Carriage goods" in a store extending from Warren to Chambers Streets. He was a benefactor and trustee of Rutgers College for forty years, served on the City Board of Aldermen, was President of the Greenwich Savings Bank and active in developing Bleecker and West Fourth Streets. At first he used his residence, named "Greenwich," only during the summer months but later, year round, until his death there in 1864.

The Van Nest mansion resembled "Hamilton Grange" but had a steep hipped roof, crowned by a widow's walk. It was a rectangular, two-story clapboard house, five windows wide, and at each side there were two tall chimneys flanked by windows. Covered porches extended along both front and rear and were connected by a central hall. The paneled front door, crowned by a transom of simple glass panes, was reached by four steps from the drive, which led to the avenue of buttonwood trees extending to the Hudson River. The rear porch, approached by a flight of fourteen steps, overlooked the terraced flower garden that stretched across the block. Facing it was a Dutch double door. The house, near Charles Street, was set in the midst of shade trees. Entered from Perry Street was the two-story brick stable and carriage house. Fruit trees, a large vegetable garden, a cow, and a picket fence surrounding the block completed the picture of the attractive Van Nest home, which was finally razed in 1865, giving way to the solid block of City residences we see today.

This Van Nest property, the last rural block remaining in The Village, was opened for development by the death of Mr. Van Nest here in 1864. It was accompanied by considerable speculation in unimproved lots and in new houses. Jeremiah Pangburn, a real estate developer and mortgage broker, was the chief developer, owning in 1866 more than half of the lots on the Perry Street side, as well as some on the Charles Street side, and four dwellings, in two of which he lived. Hence it seems likely that he was the mastermind of the original planning.

In any event, the dwellings were uniformly set back from the street except at the Bleecker Street end, and the major architects who designed the block were associated with Pangburn's lots. This was especially true of Robert Mook who designed five houses on the Perry Street side. William H. Hume designed two houses there, and on the Charles Street side one house is documented, but six more may be attributed to him on architectural evidence. Somewhat similarly, Gage Inslee is known to have designed one house on the Charles Street side. The six adjoining houses would seem also to be his, on architectural evidence. The most distinctive and individual house on the block, No. 70 Perry Street, was designed by Walter Jones, an unknown builder, acting as his own architect. The only two vernacular buildings on the block were among the designs of the best known architect, R. G. Hatfield.



CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)

The Charles Street side of the block was fittingly known as "Van Nest Place," with its numbers running westward from 1 to 18. In 1936, because of confusion with an avenue of the same name in The Bronx, the City made it part of Charles Street, at the request of the property owners.

#87 &amp; 85

The beautiful door at No. 85 is an achievement of Henry Engelbert, the architect, who designed three houses here in the style of the French Second Empire. They were built in 1868 for Henry Kugeler. No. 87 (also No. 367 Bleecker Street) and its twin, No. 369 Bleecker Street (both described under Bleecker Street) are early apartment houses, five stories high, with mansard roofs. No. 85 Perry Street (once known as No. 18 Van Nest Place) is erected up to the property line, and visually serves as transition to its neighbors. It is of brick, four stories high, with rusticated stone basement. Its segmental-arched windows are now shorn of ornament, but its bracketed roof cornice retains its panels with central bosses.

The glory of this house is its unusually elaborate doorway, which is still beautiful today even though its lintel has been shorn smooth. Handsome in its broad proportions, this doorway, enframed with rope molding and crowned by a glass transom under the low segmental arch, is a fine example of the gracious entranceway, with double doors, which was introduced at this period. It took the place of the earlier type of single door with sidelights. Here, each door has four panels which are carefully profiled to set off the rosette at doorknob level, and the topmost corners of the two upper panels have been cut back in quadrant form. No. 85 was the home of Mr. Kugeler, who was in the coal business.

#71-83

William H. Hume was the architect who designed No. 83, which was built in 1866 in the style of the French Second Empire. His plans were undoubtedly used for the rest of this row of basically similar houses, extending eastward to No. 71. Except for No. 75, which now has an impersonal new brick facade of the Twentieth Century, these three-story brick buildings have rusticated stone basements and segmental-arched windows. They have a common cornice, supported on console brackets ornamented by panels and modillions between them. Only Nos. 73 and 83 retain their high stoops and segmental-arched doorways, with their original double doors. These doors have handsome, vertical panels, profiled around bosses at doorknob level, and small glazed panels with their tops curved to conform to the segmental arch of the doorway. No. 83 retains the molded outer enframing of its doorway, but No. 73 has no frame.

This row of houses displays various latter-day simplifications, such as the window lintels, and the smooth-stuccoing of some of the fronts. In their original state, these houses would have resembled No. 59 Charles Street, though perhaps they were less ornate. It is worth noting that Nos. 71, 73, 77 and 81 retain their double-hung window sash with central vertical muntin.

These houses were first assessed in 1867: Nos. 83 and 81 to Peter C. Schultz, who was in the boat business, and whose home was at No. 83; No. 79 to Jeremiah Pangburn, agent, who lived here for a year before moving to the Perry Street side of the block; No. 77 to James R. Floyd, who dwelt here and was in the iron business; No. 75 to James O'Neill; No. 73 to William E. Dodge, Representative in the U. S. Congress, who resided here; and No. 71, likewise, to the above-mentioned Jeremiah Pangburn.

#57-69

The very handsome house at No. 59, built in 1866, was designed in the style of the French Second Empire by Gage Inslee, architect. He undoubtedly designed the flanking houses, Nos. 57 and 61, which formed a group of three owned by Walter W. Price. Inslee's plans may also have been used for the rest of this row westward to No. 69, as these houses are basically similar to No. 59 and are united under a common cornice.

No. 59 is the outstanding example of this block as its architectural features remain unchanged, except for the lack of the central vertical muntin in the double-hung window sash of its lower floors. This three-story brick house with rusticated stone basement has a modillioned roof cornice, supported on console brackets and ornamented with rows of dentils and with small rectangular bosses on the fascia

CHARLES STREET North Side (Betw. Bleecker & West 4th Sts.)#57-69  
cont.

board. The low segmental arch, so typical of the French influence, appears at all the windows as well as the doorway. Following the profiles of these arches, the deeply cut window cornices with pronounced shoulders give a feeling of strength. The handsome paneled double doors (described above for No. 83) retain here their complete outer enframements. They are paneled and profiled around incised rosettes, and are surmounted by elaborate console brackets which support the segmental-arched cornice with shoulders. The wide, gracious stoop is enhanced by massive balustrades which rise from polygonal newels of intricate workmanship. Their design is echoed by the square gateposts of the areaway, which are likewise surmounted by acorns, but of a smaller size. The areaway railing has unusual cast iron balusters, and its arched gate has a beautiful and intricate design in wrought iron.

No. 59 is likewise interesting as a family city residence. Built in 1866 by Walter W. Price, a brewer, it was sold by him in 1869 at a handsome profit to his partner, Ernest G. W. Woerz, also a brewer, who made his home here for eleven years. It was known at this time as No. 5 Van Nest Place, a reminder of the old Van Nest estate which had once occupied this block. After passing through two more owners, it was purchased, in 1887, by Anna Catherine Gerdes. It thus became the home of the family of John H. Gerdes, a German immigrant who had liquor selling establishments at several taverns. This house continued to be their home until the very recent death of his daughter in 1966.

No. 61 is almost a twin to No. 59, but it has a modern railing at the stoop and areaway, and some details of its doorway enframing have been lost by being smooth-stuccoed. However, the cornices of its window lintels display an air of insouciant French gaiety that is a glorious feature of this row. Nos. 65 and 56 likewise retain their stoops and doorways. However, at No. 65 the double doors are rectangular, and large glazed panels have been inserted, in the upper halves, and the whole is surmounted by a wide transom which fits the low segmental arch of the doorway. Most of this row has had its window lintels shorn of ornament, and at Nos. 63-67, built by Bartlett Smith, these lintels are rectangular at the upper stories.

The dwellings in this row were first assessed in 1867: No. 69 to Jeremiah Pangburn, already mentioned; Nos. 63-67 to Bartlett Smith, a builder, two of whose purchasers became residents, Andrew Fletcher, who was in the boiler business, at No. 65; and at No. 63 Mary Ann and Charles W. Link. Nos. 61-57 were originally assessed in 1867 to Walter W. Price, brewer, but it was his associate Walter J. Price, likewise a brewer, who made his home at No. 61.

#51 &amp; 55

Built in 1866-67 as part of a row of three town houses for George Starr (including No. 53), these brick dwellings are closely akin to, and in general harmony of design with their neighbors to the west. Their bracketed roof cornices are similar, but the dainty cornices, surviving on the window lintels at the upper floors of No. 55, are more delicate. No. 55 also displays spandrel panels in the brownstone below the parlor floor windows. The sills of these windows are part of a molded band course running the width of the house. At No. 51 this unifying band course also appears at the parlor floor as does the old window sash with central vertical muntin at the upper floors. Both houses have been converted to provide basement entrances, which are dignified by simple entablatures.

George Starr lived initially at No. 51, when it was No. 1 Van Nest Place, and later made his home at No. 53, where he lived when he served as Commissioner of Emigration in the Eighteen-seventies. Back in 1865 he had purchased the west end of the block, from Charles to Perry Street. Three years later he sold Nos. 51 and 53, as well as the adjoining lot at No. 256 West Fourth Street to Arnet Seaman, who was engaged in the building materials business. Seaman made his residence at No. 51, on the corner of West Fourth Street.

#53

This yellow brick synagogue with stone trim, which belongs to the Congregation Darech Amuno, was built in 1917. It replaced one of the town houses that George Starr had built in 1866 or 1867, mentioned under Nos. 51 and 55. The building is lower in height than the adjoining houses and extends in front to the property line. Completely symmetrical, this handsome synagogue is visually two stories high with basement

CHARLES STREET North Side (Betw. Bleecker & West 4th STs.)

entrances flanking the arched central entrance, leading up to the main floor. It is designed in the Italian Renaissance tradition, with pilasters dividing the front into three sections of which the central one is the widest. The upper part of the facade above an entablature is crowned by a low pediment. Its central feature is a circular window, containing the Star of David, flanked by arched windows at the sides.

CHARLES STREET (Between Bleecker & Hudson Streets)

This is a street of multiple uses and varying appearance, with brick as the unifying element. The prevailing height is five stories, but the range is from one to seven stories high. Three gables prominently silhouetted against the sky, over triple apartment houses, and an interesting stepped parapet, over one of the garages, lend variety to the prevailing horizontal parapet roofline. The delightful little three-story firehouse on the south side has handsome shallow-arched pediments in the Italianate style crowning its windows and double doors. Adjoining it at the corner, the end of a block-long apartment house on Bleecker Street is in the severe style of the Nineteen-sixties. It offers an interesting contrast rather than defying its surroundings. It expresses a serious attempt to harmonize, with use of brick, limitation of height to seven stories, and treatment of fire escapes architecturally as balconies. It is to be hoped that a similar restraint will be exercised in the block-through building for which foundations have been laid on the other side of the delightful little firehouse.

CHARLES STREET South Side (Betw. Bleecker & Hudson Sts.)

#98-100

This corner apartment house (described under No. 350 Bleecker Street) is in the severe style of the Nineteen-sixties, but blends with the houses in the neighborhood in being built of brick and only seven stories high.

#102

This interesting brick firehouse was built as a house in 1854 for Samuel D. Chase, an accountant. He continued to live nearby in West Eleventh Street, selling the property to the City of New York the next year. The City had just organized a new fire company, for duty between Leonard and Twenty-Second Streets and the City wished to house it next to the new station house (No. 100 Charles Street) for the 9th Police Precinct, which received reports of chimney fires.

The City's architect made an excellent conversion in the Italianate style, with centrally located, double doors for the fire trucks surmounted by a handsome arched pediment of sandstone, and with similar arched pediments over the windows of the two upper floors. The lintel of the doors is continued as a horizontal band course across the rest of the facade, giving dignity to the inconspicuous little doors that flank the main entrance. The building is crowned by a handsome sheet-metal cornice, in the same style, supported on brackets simulating carving.

This building was the firehouse of the volunteer Columbian Hook and Ladder Company No. 14 from 1857 to 1865 and, after the organization of a paid Fire Department, has been the firehouse of Hook and Ladder Company No. 5, from 1865 to the present day.

#104

On this lot, 90 feet wide, where the Village Garage recently stood, foundations have been laid for a new building extending through the block to West Tenth Street.

#106  
(#106-108)

This pair of five-story brick apartment houses was built in 1871 by William José, architect, for Richard Schmidt & Co. Their present brick surface is mottled by the introduction of an occasional darker brick. The segmental-arched windows are interesting late examples of the Italianate style, with lintels of brickwork following the line of the arch and, at No. 108, with central muntins in the double-hung sash.

CHARLES STREET South Side (Betw. Bleecker & Hudson Sts.)

- #112 This end of a large garage, built in 1922 (described under Nos. 528-536 Hudson Street), presents a plain two-story brick wall with steel sash to Charles Street.

CHARLES STREET North Side (Betw. Hudson & Bleecker Sts.)

- #107-109 This small one-story gasoline station was built in 1927. It serves the community both in this capacity and as a large parking lot (Nos. 538-540 Hudson Street). It replaces a three-story hotel which once stood on this corner.
- #101-105 These three similar apartment houses were built in 1894 on the dumbbell plan by Weber & Drosser, architects, for the Cooper family. They are of brick, five-stories high, crowned by a deep bracketed cornice, above which three gables display their outlines prominently against the sky. The entrance doors have unusually deep pedimented lintels carried on heavy stone brackets or corbels at the sides. These three apartment houses were built for Catharine, Emma M., and John H. Cooper. Catharine was then the widow of William Cooper. In mid-century the Cooper family home had been here on Charles Street, at No. 101, and was flanked on both sides by William Cooper's livery stables, equaled in size only by the large stable which was located on Eighth Street near Sixth Avenue.
- #97-99 This three-story brick garage, built as a stable in 1895, runs through the block (described under No. 102 Perry Street). It replaces a carriage factory and is on the site of part of the extensive livery stables of William Cooper & Co. which were there in the Eighteen-fifties.
- #93-95 Construction of this garage in 1918 for John H. Cooper, who owned it until 1945, shows the continuation of this family's interest in the local transport field. Cooper was his own architect in designing this one-story building. It has an interesting stepped parapet and geometric panels and trim in sandstone. It replaces two three-story houses.
- #91 (#89-91) The first two stories of this five-story brick building were built in 1847-48 in the vernacular of the day as a "pianoforte manufactory" for Garret and Harvey Barmore. By 1854 it extended the full seventy-foot length of this corner lot. The upper stories were added at a later date and are topped by a parapet. Giving unexpected dignity to this building are the floor-length second floor windows on the Bleecker Street front, above the store (No. 368 Bleecker Street).
- The restrictions of what not to build on this property, listed in the 1847 deed of sale, include any manufactory, trade, or business "in any wise noxious to the neighboring inhabitants." While the use of the new brick building evidently met this test, the 1854 fire insurance map shows it rated third class, which included the category of pianoforte makers, presumably because of the fire hazard of lumber and glue.

GREENWICH AVENUE (Between West 11th & West 10th Streets)

Greenwich Avenue is one of the more attractive shopping streets in The Village where the houses and apartment houses have stores at street level; the upper portions of most of the houses remain intact or are altered only by the addition of one floor.

The east side is particularly fortunate inasmuch as the alterations have been kept to a minimum between Twelfth and Thirteenth Streets. These low houses, with their stores, provide a restful and a most inviting shopping area.

The west side has more apartment houses, including a large new one at Tenth Street and many others remodeled from existing houses with a fair degree of architectural competence. These remodeled buildings with stores below are generally about one story higher than the houses across the street.

The very old names of Greenwich Avenue were Sand Hill Road in the Seventeenth Century and Monument Lane. Around 1794 it was known as Old Greenwich Lane (to distinguish it from Greenwich Street in the Hudson

GREENWICH AVENUE (Between West 11th & West 10th Streets)

River area). Its official name was Greenwich Lane until 1843 when the present Avenue term was adopted.

GREENWICH AVENUE West Side (Betw. West 11th & Perry Sts.)

- #61 A (White Tower) diner now occupies the southerly part of the former site of an enormous brick building, over one-hundred-and-forty feet long, which was literally bisected by the southerly extension of Seventh Avenue in 1919.

The entire building was razed, and only a small triangular lot remained with a filling station (described under Seventh Avenue South) filling the northern apex. This large building was a brewery and was once a conspicuous feature of The Village, at the southwest corner of West Eleventh Street and Greenwich Avenue. It later became Monahan's Express Company (stables) and, after the turn of the century, the Manhattan Screw & Stamping Works (a factory).

The hard, white cubism of the diner, although a good trade mark, relates to nothing else in The Village unless it be the filling stations on the Avenue. Where a commercial enterprise enters an Historic District, it should be realized that a special situation exists and that stock company designs are often not only inadequate but offensive to the entire neighborhood. To insure that the spirit of the district is not violated, special study should be given to this problem by the company architects to evolve something which would be compatible, if not in scale, at least in its use of forms, materials and architectural details.

#57 & 59

These two handsome brick town houses, which once adjoined the brewery building to the north, were built for William Van Hook in 1844-45. They were built in the late Greek Revival period and have muntined, double-hung sash with simple, flush lintels above. The low windows of the top floor may be seen in their original form at No. 59. Both buildings have stores at street level, and they are both crowned by a continuous, bracketed cornice of later date. An unusual feature of the corner house, No. 57 (also No. 1 Perry Street) is the inset, rounded corner, extending full height with a vertical tier of windows. In 1851, No. 57 was the home of Michael Ledwith, who had a liquor store at the upper end of the block. William Van Hook, for whom these two houses were built, was a lawyer, who owned a sawmill at the corner of Bank and West Streets. He lived on West Eighth Street but later moved to No. 5 Fifth Avenue.

GREENWICH AVENUE West Side (Betw. Perry & Charles Sts.)

This block was developed by joint endeavor. Its underlying history is the same as that of the block front around the corner (described under Charles Street, North Side, between Waverly Place and Greenwich Avenue). Richards and Tayler laid out the Greenwich Avenue side in lots in 1847, disposing of them mostly to men in the building trades. These included: Noah Norris, stone cutter; Richard Moore, maker of grates (blacksmith); and R. Wood, presumably the Reuben R. Wood, mason, who like these other two were active on the above-mentioned block front around the corner. Others were Philo Beebe, builder; John T. and Hubbard Williams, plumbers; William Foster and Jacob Van Ostrand, lumber dealers; and P. Roach, presumably the Peter R. Roach who had sawmills at Bank and Washington Streets. Mr. Wood soon sold No. 47 to Lewis Gregory, Vice President of the Marine Insurance Company, who established his home there in 1849.

All these houses were built as first class residences without stores. It is worthy of note that these nine brick houses were built as a row four stories in height, with basements, in 1848-49, and that today, despite modernizations, there is a satisfying uniformity in the five-story heights and window alignments. Here, the stoops have all been removed and the houses converted to street level entrances. No. 41 is the least altered, but No. 9 on the north side of Charles Street

GREENWICH AVENUE West Side (Betw. Perry & Charles Sts.)

gives an even better idea of the original appearance as it retains its stoop.

#55 Only the window arrangement (fenestration) of this five-story apartment house, located on the corner of Perry Street (No. 2) serves as a reminder of its mid-Nineteenth Century origins. It was built in 1848-49 by Philo Beebe, builder, who lived in it. As the result of an alteration of 1899, its roof was raised, and it was altered to its present appearance. At this time it was stuccoed, and the steep tile pseudo-roofs were added, including a corner tower effect with low-angled tile roof. As altered, this building provides an effective termination for the row and, with its tower, signalizes its corner location. The ground floor store, with its black and white front, spoils the dignity of the building, defies its architecture, and detracts from the quality of the building as a whole.

#53 This 1848 house was remodeled as an apartment with a completely new front. This new front is architecturally similar to that of Nos. 43-49, and, with its ample-sized steel casements and textured brickwork, belongs to the first half of the Twentieth Century. A high parapet displays an all-over diamond pattern done in brickwork. A store and entrance door are located at street level.

#51 Remodeled at about the same period as No. 53, this five-story house of 1848 also has a new brick front with the windows paired at the left side and single at the right, for the entire height of the building. A store and entrance to the apartments above are at street level. The building is crowned by a little, projected roof carried on end-brackets, echoing the roof treatment of No. 55. The top floor end-windows have small wrought iron guard railings.

#43-49 Combined behind a uniform facade very similar in design to that of No. 53, these four houses, built in 1848, present a uniform appearance to the street as remodeled in 1930. The central portion of the parapet has the diamond-pattern brickwork but, here, the ends have been treated as vertical elements with large steel windows. The topmost of the end windows have small wrought iron balconies beneath them. This building has stores and entrance at the street level.

#41 No. 41, alone of the entire row, still displays low attic windows and modillions at the roof cornice. It may be considered late Greek Revival in style. Now a five-story house, it has been remodeled to provide a basement entrance with restaurant. Originally it was four stories high with basement, as may be seen from the high stone lintel of the doorway which remains embedded in the masonry, when a small window took the place of the door at the left side. The house was built in 1848-49 by Foster & Van Ostrand. In the early Eighteen-fifties, this was the home of R. W. Jeffery.

#39 The crenelated parapet, which sets this corner house (also Nos. 1-3 Charles Street) apart from the rest of the row, is the result of an alteration made sometime after 1858. At that time this 1848 house was enlarged, extending it the full length of the lot on Charles Street and raising the attic windows in order to provide a full-height fifth story. The window arrangement on the Charles Street side shows more sophistication than the typical fenestration on the Greenwich Avenue facade. Originally, the house was built for P. Roach, and in the early Eighteen-fifties it was the home of Mary Young. An attractive latter-day wooden store at the ground floor has gained added headroom by raising the second floor, an alteration indicated by the shortened second-story windows.

GREENWICH AVENUE West Side (Betw. Charles & West 10th Sts.)

#35½ &amp; 37

Both of these brick houses were built in 1845 by Patrick Cogan, carpenter, in association with Myndert Van Schaick. They have stores at the ground floor facing the Avenue. No. 37, the corner building (also No. 2 Charles Street), was built very much in the simple vernacular of the day with little trim or embellishment. The cornice, with its decorative swags, is of a later date. It is one story higher than No. 35½

GREENWICH AVENUE West Side (Betw. Charles & West 10th Sts.)

#35½ & 37 and has two windows bricked up at the Charles Street corner. No. 35½ is three stories high. The house retains its original cornice and may be a reminder of the house which once stood to the south of it. It is a simple version of late Greek Revival style. In the early Eighteen-fifties, No. 35½ was the home of Henry Holt, tailor. The association of financier Van Schaick with carpenter Cogan is discussed under the adjoining block front (Charles Street, South Side, between Waverly Place and Greenwich Avenue).

#33  
(#23-35)

Fifteen stories high, the "St. Germain" is a white brick apartment house built 1960-61. With the strident horizontals of its banded windows and the diagonal setbacks of its upper floors, this building fails completely to relate to its surroundings. In defying the quality of The Village and in its use of detail, color and materials, it sets a woeful precedent for the future development of entire blocks where properties are assembled to introduce just such large residential structures. A glance at Fifth Avenue will reveal how buildings of equal bulk can be built to be at least compatible with their surroundings and how, at eye level, they can be made a positive asset to the community. This building with stores at ground level is also entered at No. 133 West Tenth Street where a garage has been provided.

The apartment house replaces seven houses which once faced the Avenue. Among them, No. 35 was the home, until his death in 1840, of William Dunlap, playwright, painter, and historian, who is sometimes called the "Father of the American theater."

HUDSON STREET (Between West 10th & West 11th Streets)

This section of Hudson Street still retains a good many Nineteenth Century buildings, although many have been drastically altered. Combining residential and commercial functions, they display a great variety of architectural styles. In height they range from three to six stories.

The northernmost block on the east side of the street is notable for a group of buildings of the third quarter of the Nineteenth Century. Here, two rows of four-story houses were altered to present a uniform, if somewhat bland, street facade. The fenestration and the height of the buildings were retained, except for the addition of a slightly higher roof parapet.

The west side displays several glaring examples of unsatisfactory alterations, which are completely out of character with the neighborhood. One would never guess, for example, that the small three-story house at the south corner of West Eleventh Street, recently veneered with an ugly composition material, may actually date back to the early Nineteenth Century. Farther down the street, at mid-block, are three buildings of the mid-Nineteenth Century which were badly remodeled in the Nineteen-fifties, a situation which could have been avoided had architectural controls existed at that time. The entire front of one house was veneered with simulated stonework; the middle building is a prime example of how a sloppy sign can ruin the appearance of an otherwise dignified little building; the new front of the southernmost structure, with its horizontal windows, metal sash, and two-toned brick, completely negates its original appearance.

HUDSON STREET East Side (Betw. West 10th & Charles Sts.)

Hudson Street was extended north into Greenwich Village in 1808-1811.

#520-524

This five-story brick apartment house, occupying the corner site (No. 247 West Tenth Street), has stores at ground floor level on the Avenue side. Treated with Modernistic horizontal band courses, contrasted with the vertical wall planes which rise above the roof line to form brick parapets, this apartment bears little relation, in its fenestration and details, to the traditional Nineteenth Century buildings and houses of the District. A more conventional treatment of



HUDSON STREET East Side (Betw. West 10th & Charles Sts.)

#520-524 cont. windows and details, such as may be seen in some of the better apartment houses of the Nineteen-twenties, would have produced a more compatible architecture for this 1947 building. It occupies the site of three houses of which Nos. 520 and 522 were built in 1827 for Don Alonzo Cushman. The present building was built for the Hudson Realty Co.

#526 Built in 1832 for B. B. Seaman, this house was originally three and one-half stories high with a basement. As seen today, it is five stories high including its mansard roof. The first floor and basement have been converted to all-glass shop fronts. A heavy, bracketed cornice adorns the top of the fourth floor, just below the mansard roof.

#528-536 This two-story brick garage with concrete first floor occupies the site of five houses. It serves a useful purpose as a needed adjunct to the community. In its differentiation of materials, between first and second floors, and its doors and windows which bear little relation to the scale of Village architecture, it violates the spirit of the community. With a uniform facade, utilizing only one material and a multiplicity of smaller window units it could, in the hands of a skillful designer, have been made compatible. It occupies a corner site (No. 112 Charles Street) and was built for the Adriatic Realty Company.

HUDSON STREET East Side (Betw. Charles & Perry Sts.)

#538-540 This open corner lot is occupied by a gasoline filling station which, despite its utilitarian character, serves a useful purpose in the community. Here, on this conspicuous site, an opportunity existed to create an attractive service building. Utilizing materials and details which would harmonize with the buildings in the adjoining blocks, both as regards character and scale, it might have been designed to be a credit to the community.

#544 This lot, which once contained both a front and a back building, is now fully occupied by a two-story garage building which represents an extensive remodeling of 1934-36. This building, like the lot next door, serves a utilitarian purpose; however, the design leaves something to be desired. At no extra cost, the windows of the second floor could have been related to the much needed big doors below, instead of which, large plate glass windows have been evenly spaced above without any relation whatsoever to that which lies below, another example of poor planning and little or no relation to one's neighborhood.

#546 & 548 This fine pair of four-story town houses was built in 1852 for William J. Haddock. With their Italianate cornices, they represent the best of the vernacular architecture of their day. Remodeled stores at ground level and fire escapes represent subsequent additions and alterations.

#548½ More in the French vernacular, this five-story house was also built for William J. Haddock, but in 1862, replacing a two-story house. Its heavy roof cornice is carried on vertically placed console brackets, which break below the line of the fascia. The original windows, with single central muntins, have been retained although a fire escape has been added here for multiple tenancy. At ground level a store has been remodeled, as has the door alongside it which leads to the upper floors.

#550 This corner house (also No. 108 Perry Street) was built in 1861 for William J. Haddock, also replacing a two-story structure. It has a store at ground floor and was remodeled to include a fire escape and brick parapet at the roof. The windows retain their simple stone lintels, and the paired windows on the Hudson Street front are a particularly notable feature.

HUDSON STREET East Side (Betw. Perry & West 11th Sts.)

#552-558 Four houses, built in 1870 for William J. Howard, were converted to multiple tenancy in 1947 with uniform stuccoed front and fire escapes. The original sash was all replaced by metal sash with horizontal muntins, and the ground floor stores were all modernized. This alteration,



HUDSON STREET East Side (Betw. Perry & West 11th Sts.)

#552-558  
cont. although contemporary in its details, does retain the original window openings (fenestration) and scale of the houses. A metal railing surmounts the wall above roof level. This alteration, which includes No. 558 (also No. 103 Perry St.) and the adjoining house around the corner (No. 101 Perry St.), was designed by H. I. Feldman in 1946.

#560-566 Quite similar in appearance to Nos. 552-558 today, two of these houses were erected in 1871 for F. Bohde by J. J. & J. B. Howard, architects (Nos. 566 & 564) while the other two (Nos. 562 & 560) were built in 1857 for Frederick Bohde. These four-story houses were all combined behind a white-face brick facade in 1960-61 by architects Wechsler & Schimenti for Leon and Martin Berman. They are of the same height as their neighbors to the South and crowned by a similar metal railing. The principal difference is that there are no store fronts at ground level.

#570-572 These brick houses of unequal size were built for Francis Graham, a lawyer, in 1851; however, despite this late date, they belong architecturally to the Greek Revival tradition, with their handsome stone lintels, muntined window sash, and dentiled wooden cornices. They have stores at ground floor level. Only a break in the cornice and a change in the width of the windows signalize the differences between No. 570 and 572. No. 572, the corner building (also No. 300 West Eleventh Street), has an absolutely plain side wall without cornice, but has the same windows as those of the front. A restaurant occupies the ground floor of both buildings and, as remodeled, has metal sash and a simple, unobtrusive horizontal sign extending the length of both buildings above the windows on the Hudson Street side.

PERRY STREET (Between Greenwich Avenue & Seventh Avenue South)

This opening section of Perry Street is a pleasant place for family living with its many attractive homes. The delightful mid-Nineteenth Century character of its low brick houses continues today, primarily because of the row of high-stoop houses on the south side of the street. Architecturally, the street demonstrates the transition from late Greek Revival toward early Italianate. Blending in their use of brick and in their low height are a six-story corner apartment house with arched entrance and, facing it, a one-story restaurant graced with arched windows. Next to the restaurant is a small one-story, characterless addition to a handsome brick house. The design of the addition would have been improved by the architectural controls of a regulatory body. An outstanding architectural feature of the block is this handsome brick house with its rounded inset corner, extending the full height of three and one-half stories, unusual at this early date.

In 1813 Perry Street, formerly Henry Street, was renamed in honor of Commodore Oliver Hazard Perry and his decisive naval victory on Lake Erie.

PERRY STREET South Side (Betw. Greenwich Ave. & Seventh Ave. So.)

On the south side of this block is the site of the Eagle Mills, and in 1847-49 it was developed into a residential area (discussed under Charles Street, north side, between the same avenues).

#2 This shallow town house fills the rear of the lot of No. 55 Greenwich Avenue. Both these houses, which align with each other, were erected in 1849 by Philo Beebe, a builder. He made his home here at No. 2. It is three stories high with basement and stoop leading up to the front door. This house has French windows at the parlor floor and muntined, double-hung sash at the upper floors. A projecting cornice crowns the building. It is remarkably similar to the four houses to the west of it and was built in the same year, 1849.

#4-10 Out of a row of seven built in 1849, only these four charming

PERRY STREET South Side (Betw. Greenwich Ave. & Seventh Ave. So.)#4-10  
cont.

brick houses remain. They are set back from the sidewalk and, except for No. 8, retain their original stoops with handsome ironwork. The upper floors, with their attractive diminutive brackets supporting the roof cornices and double-hung windows with heavy, vertical, central muntins, are the Italianate originals. Likewise in that style are the parlor floor windows at Nos. 4, 6 and 8, which are floor-length casements with iron railings and transoms above. Except for its windows with raised sills at the first floor, No. 10 is the prototype and, with its rusticated base, gives most nearly the original appearance of the houses in this row. Added about 1860 at the entrance of No. 10 are a superb pair of paneled double doors. Their central panels, with arched ends, are ornately decorated under the new influence of the French Second Empire. The painter Rockwell Kent lived at No. 4 around 1911.

Four men already met with in the development of other sides of this block again participated here in 1849. They were: Reuben R. Wood, mason, who built No. 4; William H. Foster and Jacob Van Ostrand, partners as lumber dealers, who built No. 8; and Richard Moore, blacksmith, No. 10. The house at No. 4 was sold to John Wyman Morris and became the home of William L. Morris of the legal firm of Morris & Aitken, with offices downtown and at 50 Grove Street in The Village. The house at No. 8 was sold to Cyrus Flint for his residence. The property at No. 6 was bought as a lot by Rev. John Dowling, and its house was built for his own residence.

#12

This handsome arched stone entrance fills the narrow Perry Street end of a dignified six-story brick apartment house (described under Nos. 159½-169 Seventh Avenue South). The unusual shape of its lot is a result of the cutting through of the Avenue.

PERRY STREET North Side (Betw. Seventh Ave. So. & Greenwich Ave.)

#3-5

A new one-story restaurant of white brick is given a certain degree of dignity by its tall round-arched windows. It occupies the triangular corner site (described under No. 173 Seventh Avenue South).

#1

This four-story brick town house, with the unusual inset rounded corner at the street intersection, was built in 1844-45 (described under Nos. 57 & 59 Greenwich Avenue). On the Perry Street side, it has a one-story functional extension, built in 1889, which is now smooth-stuccoed, as is much of the ground floor of the main house.

PERRY STREET (Between Seventh Avenue South & West 4th Street)

This street has preserved its Nineteenth Century quality. Its buildings offer a surprising diversity although brick serves as the unifying material. They are of three to six stories in height. Of special interest as a row are the six late Greek Revival houses, three stories high, which are on the south side of the street. The attractive over-all effect of their continuous roof cornice was appreciated by the architect when remodeling one of them for a third-floor studio, as he skillfully retained this cornice unaltered, by placing the sloping skylight above it. The late Nineteenth Century apartment houses lend contrast in the block, and an unchanged example, in the middle of the block, represents a serious attempt to make a narrow building front interesting through change of planes and ornament of that period. By contrast, its adjoining twin has been shorn of all ornament. Worthy of special note is an early corner store at Seventh Avenue.

Architecturally, the most distinguished building on the street is near the middle of the north side, its scale and large Romanesque windows suggesting a handsome library, although actually an apartment house. Despite the fact that it is only three stories high, its cornice line matches that of the adjoining four-story Anglo-Italianate town houses. Interesting as an unexpected tour de force is the recent modernization of a century-old house to the west with steel casements set in a marble facade. Its unusually angled gable is doubtless intended to give it a venerable aspect, but the houses in Greenwich

PERRY STREET (Between Seventh Avenue South & West 4th Street)

Village do not date back to the period of medieval architecture. This capricious design is a type which would be carefully reviewed by a regulatory body before it could be used, in order to determine how it might be made to harmonize with nearby buildings.

PERRY STREET South Side (Betw. Seventh Ave. So. & West 4th St.)

#20-24

This filling station (also Nos. 162-170 Seventh Avenue South) fulfills a public need in this community. It was built in 1936 for Kesbec Inc. according to the designs of William A. Rolleston. Where such a low building is constructed among higher residential buildings, particular care should be taken to make sure that it harmonizes at least with regard to color, texture, and the general scale of its details. Here a more imaginative approach to the overall problem might have led to a better integration for this type of building, so much needed by the community and which, by its very nature, too often runs counter to the aesthetics of its surroundings.

#26

A five-story brick apartment house, with stuccoed first floor, is the last high building on this block. It was built in 1889 for Jacob Ruess and designed by William Graul. It is four windows in width with the two center windows slightly recessed in a vertical panel which runs the height of the building. A stepped parapet with gables replaces the original cornice and a fire escape runs up the center of the building. When Seventh Avenue South was cut through, the entire side of this apartment house was exposed to view.

#28

This five-story brick apartment house of 1899, erected for Charles Weinstein and designed by Schneider & Herter, is transitional in style. At the third floor it retains the round-arched windows of the Romanesque Revival. By contrast, the cornice with brackets and swags below signalizes the new classicism of the period. The ground floor has paired windows on either side of a handsomely carved, arched entranceway of stone.

#30-40

This attractive row of six late Greek Revival houses was developed in 1845 by John J. Palmer, president of the important Merchants Bank. A continuous dentiled wood cornice crowns their third floors and unifies the row even today. Except for Nos. 30 and 36, which were remodeled to provide basement entrances, all these houses retain their original stoops and wrought iron railings decorated with castings of Greek motifs at the bottom and along the lower edge of the handrails. Only No. 30 retains its rusticated basement, but the doorway there is flanked with curved sections of glass block on each side.

The inner doorways, reached by stoops, are typically Greek Revival, with pilasters and sidelights, and with simple transoms above a transom bar with a fret molding. The outer doorways have brick reveals at the sides, and are crowned differently, except for No. 34 where the stone lintel has been shorn flush. The lintel at No. 32 has a low ogival arch cut into the stone surface, typical of the 1845 period, and is surmounted by a heavy cornice.

At No. 40 are the original floor-length double-hung windows at the parlor floor. These have also been retained at No. 30, where one was added to replace the original front door. All the houses have retained muntined double-hung sash, except No. 34 which has replaced its three third-floor windows by one high muntined steel sash with casements extending the width of the building. This alteration was made in 1924 to provide a studio window with skylight above the cornice. This alteration was skillfully performed in that the original roof cornice, continuous for the entire row, was allowed to remain unaltered between the new third floor window and skylight above it. The stone window lintels at Nos. 30 and 34 have been shorn of their miniature stone cornices, while the remaining buildings in the row succumbed to the fashionable sheetmetal cornices which were added after the Eighteen-fifties.

Mr. Palmer had owned the land for some time and sold three of the houses immediately to individuals who soon made their homes here: No. 30 to William Adams, who was in the cotton business; No. 34 to Rev.

PERRY STREET South Side (Betw. Seventh Ave. So. & West 4th St.)#30-40  
cont.

Hugh H. Blair; and No. 40 to Reuben R. Wood, mason, who was an active builder in The Village. No. 32 was sold by Mr. Palmer in 1848 to Thomas Bell who made his residence there.

#42 &amp; 44

Here is an interesting example of development in which two apartment houses of the same width, almost the same size, and built the same year, 1887, can look so differently as a result of remodeling. They were both built for Charles Guntzen and designed by William Gaul, architect.

No. 42, after all ornament was removed, was smooth-stuccoed and carried up to a stepped parapet with stone coping, which replaces the cornice. No. 44, by contrast, remains as built with a wealth of stone and terra cotta ornament adorning the brick facade. The sections containing the end windows are advanced, leaving the two center windows in a slightly recessed panel extending the height of the building above the first floor. This change of planes may still be noted in No. 42. No. 44 is transitional in style from the French Neo-Grec, which may be seen in the incised carving at the first and second floor lintels. By contrast, the more delicate ornamental terra cotta spandrels, between the third and fourth floor windows, derive from the Queen Anne style, so much in vogue when this building was erected. The boldly projecting bracketed cornice reflects, in its high central portion, the recessing of the central section below. This building represents a serious attempt to make a narrow building front interesting through change of planes and ornament which, at that date, was considered to be expressive of structure.

#46

Built in 1845, this very attractive three-story house with basement, although only twenty-five feet wide, presents four windows to the street at each floor except the first, where two doors are interestingly combined under one lintel. The entrance doorway is approached by a stoop with simple Greek Revival ironwork, including the usual scroll design under the handrail, which terminates in cast iron newel posts of a later date. The areaway railing has castings of a Greek motif along its base. The front door, slightly recessed between brick reveals, has wide pilasters on each side with a small glass transom above. Set to the right of this entrance, but at street level, is a similar doorway without transom, which is probably an accessway replacing the customary iron gate. A shop as well as the house was built on this lot in 1845 for Abraham Frazee, a mason. He may have used the structure at the rear of his lot for his shop.

This house, like the row (Nos. 30 to 40) to the east, is late Greek Revival and has a fine wood dentiled cornice returned at the ends with consequently shorter fascia board below. Windows have had the typical double-hung muntined sash replaced, but the diminutive cornices on the stone lintels at the top floor may be the originals. One broad lintel with cornice spans the two exterior doors at the level of the uppermost. Today, a small louver takes the place of what may have been a large transom window or ironwork above the gate.

#48

Less elaborate than No. 44 to the east, this brick apartment house, built in 1885 for Anna J. Bennet and designed by A. B. Ogden & Son, has many of the same characteristics. It belongs more nearly to the Queen Anne style in that the cornice shows considerable influence from contemporary Eastlake furniture designs. Here again are the decorative panels between windows, and the recessed center tier with roof cornice raised at the center to signalize it. The window lintels are set on decorated impost blocks which, in turn, rest on horizontal stone band courses at second, third, and fifth floors. At the fourth floor the lintels of the outer windows are projected forward, pedimented at the center and carried on stone corbels. The first floor has a low stoop and has been considerably altered with stucco facing.

#52  
(#50-54)

This large corner apartment house, built in 1905, is entered at No. 261 West Fourth Street. Six stories high, with stores at street level, it is a brick building with plate glass windows crowned by elaborate splayed or frame-like lintels with keystones. The corner sections, each two windows wide, are set slightly forward creating a

PERRY STREET South Side (Betw. Seventh Ave. So. & West 4th St.)#52  
(#50-54)

a tower effect at the corner. There at second floor level, the windows have special rusticated frames with large swagged consoles serving as keystones. The rusticated top floor has arched windows set above a sill-level belt course. The metal roof cornice has console supports and swags in the fascia. The cornice over the stores has a similarly decorated fascia. This building is transitional in style, retaining the round-arched windows as survivors of Romanesque influence, but having full-blown classic cornices. This apartment house was designed by Bernstein & Bernstein, architects, for Binder & Baum, owner-contractors.

PERRY STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#49

The visual unity of several Nineteenth Century buildings under a uniform parapet with continuing coping and a uniform coat of paint has achieved a worthwhile homogeneity at this corner site. The corner structure, though built in 1828, now has on both sides a Twentieth Century facade with soldier-course window lintels. An extension in 1868 covering the end of the lot on the Perry Street side has resulted in the present complex of buildings. These three-story buildings have been considerably modernized and their first stories covered with rough-cast stucco. They include Nos. 267 (the corner) and 269 West Fourth Street, which were two and one-half stories high when built in 1828 for John Denham, a merchant, who owned most of the block front on Fourth Street. They had stores by 1851, and doubtless originally.

#45 &amp; 47

These two five-story apartment houses were once identical, as can be seen from their rusticated first floors where arched windows display richly decorated tympani. The fronts are faced with smooth-faced stone (ashlar) veneer. No. 47 retains its original stone window frames surmounted by cornices. These have been smooth-stuccoed. Both buildings have had their sheetmetal roof cornices removed, revealing plain brick parapets. At No. 47 the parapet has been stuccoed. They were built in 1889 for Daniel Lawson using the plans of M. V. B. Ferdon.

#43

The present unusual appearance of this small house, with gable end facing the street, is the result of its alteration in 1965-67 for B. Doing, using designs of Simon Zelnick. In the Eighteen-fifties, Linus Scudder, builder, erected first a two-story building in the rear and then a three-story building in front with a carriageway beneath it, at the right, for access to the rear. Both were stables, and were subsequently connected. In the recent alteration a private garage door at the right is balanced at the left by the front doorway, with a small window in between. The two upper floors emphasize the asymmetrical balance, each having a triple and a single steel casement window with inset stone framing. The facade has a marble veneer, the richness of which is emphasized by the fact that ornament is limited to the pair of antique lamps flanking the entrance and to the stone coat of arms in the unusually shaped gable.

#41

This six-story apartment with dumbbell plan, was designed for Jacob Klingenstein by George F. Pelham. It was built in 1898 but displays carry-overs from the Romanesque Revival, such as the arched windows with corbeled sills at the fifth floor and the foliate band course below the third floor windowsills. The brick front is crowned by a sheetmetal cornice carried on brackets. The ground floor has an arched central entrance with columns, leading to the apartments above, with stores on either side.

#37  
(#37-39)

These twin houses were built in 1855 in a vernacular version of the then popular Anglo-Italianate style, with entrance at street level. The parlor floor windows were floor-length as may be seen from the brickwork beneath the sills of the windows of No. 39, suggesting that they were bricked up. In 1911 a garage was built under No. 37. Subsequent alterations combined the two buildings, producing their present attractive appearance with painted brick above and rusticated English basement below. Simple cornices crown this building, reminding us that it was once two houses. They, and No. 35 adjoining, were built for Henry Coghill who was in the wool business and resided on Fifth Avenue.

PERRY STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#35

At first glance this narrow Italianate house seems different from its two neighbors to the west (Nos. 37 and 39), but it is actually the prototype of the three, and was built for the same man at the same date, 1855. Although it lacks the rustication of its English basement, its entrance is close to street level and it still has the floor-length parlor windows with a handsome cast iron balcony beneath them, extending the width of the house. The parlor windows have the full-height wood mullions separating narrow double-hung sash, sometimes found in the Italianate house. The roof cornice is identical to those of Nos. 37 and 39, and they form a continuous line at the roof level.

#33

This distinguished brick building resembling a library has been, since 1926, a house with four high-ceilinged apartments, but it was built as a stable in 1897. It is a very handsome transitional building, basically Romanesque Revival in style. It shows elements of design which herald the new classicism then coming into vogue, as may be seen in the brick quoins and in the deep roof cornice with horizontally placed console brackets. The Romanesque features are to be found in the arched front doorway and arched third story windows, and in the treatment of the windowsills as part of a bold-faced masonry band course ending in carved blocks. A handsome wrought iron grille protects the large first floor window, which replaces the former carriage entry, and to the left of it is the grilled entrance door which is practically at street level. The first floor is of Flemish bond brickwork while the upper floors are of running bond. Above the roof cornice, a wrought iron railing is supported by four brick uprights. Although only three stories high, this building is as tall as its four-story neighbors at the left.

The very handsome stable had been designed by Henry Andruss, Jr. and built in 1897 for Charles Pearsall. The remodeling in 1926 into apartments was limited on the exterior to changing the entrance and enlarging the windows. For this change of function, the design was very sensitively made by the architect Harris V. Hartman to preserve the architectural features and retain harmony with its neighbors.

#31

Built as a stable in 1901 for James Hughes, this four-story brick building, designed by James Cole, was later converted to a warehouse. The building is in scale and in character with its neighbors, with the possible exception of the first floor, which has a large roller door for truck access. Five brick piers form the front of the building above the first floor level. Between them are recessed spandrel panels beneath the windows. These brick panels are corbeled out to carry the horizontal stone windowsills. At the top, beneath the sheetmetal roof cornice, the wall is corbeled out between the end piers. The whole building displays a constructional expressionism rarely found.

#29

This five-story brick apartment house is entered practically at street level. It was built in 1871 for M. Demuth by G. Holzeit Jr., architect. The ground floor was altered in 1925 to provide a round-arched doorway with a large single window to the right of it. This story was, at that time, stuccoed up to the height of the band course at second floor level. The windows above are all segmental-arched with the usual "eyebrow" cornice. They have molded sills carried on corbels. The bold sheetmetal roof cornice, decorated with modillions, is carried on vertically placed console brackets, separated by panels on the fascia.

#27

The exterior of No. 27 expresses its date of 1848 by its casement windows and modillioned cornice. The drawing room has long casement windows with fixed transoms above. The stone basement is surmounted by the usual brick facade. The lintels of the windows have tiny "ears" indicating the former existence of delicate stone cornices, before the lintels were shaved flush with the wall. The front doorway has a corniced lintel and plain brick jambs. The inner doorway has sidelights with a transom above. This type of doorway is a survival from the Greek Revival period, as many houses of the mid-Nineteenth Century were built without sidelights in order to accommodate double doors. The glazed door is a later addition. The ironwork, although very attractive, seems to be a replacement. The original would have been more nearly like that with castings at houses Nos. 19 and 21 to the east. The house was built for H. Hartley.

PERRY STREET North Side (Betw. West 4th St. & Seventh Ave. So.)

#25

This three-story brick house, with stone basement, is very similar to its neighbors to the east except that it is somewhat higher. However, its first story windowsills have been raised, and the roof cornice is carried on mid-century brackets in carpentry technique with turned finials so typical of Scudder's work. The original stoop is in place but has elegant handrails belonging to the Eighteen-nineties. The cast iron newel posts doubtless belong to an alteration of 1878. The house was "rebuilt" in 1851 by Linus Scudder, then living next door at No. 23. He was a mason and builder active in The Village.

#19-23

This row of three brick town houses was built in 1845 for Stephen B. Peet, a real estate developer whose home was on Eleventh Street nearby. The houses are similar except for certain minor changes which have taken place over the years. All are three stories high with basement and retain their original stoops. Nos. 19 and 21 have handrails with attractive cast iron arched panels containing various design motifs. This was a type of railing destined to become very popular with the new Italianate style. The original railing at No. 23 has been replaced by a simple wrought iron one. No. 23 retains its double-hung sash with vertical central muntins, at the upper floors. All the doorways of the row have brick reveals, simple stone lintels, and the new double doors with transom that superseded the earlier Greek Revival single door with sidelights. The roof cornices with modillions and brackets are part of alterations of the late Nineteenth Century. These houses look over the attractive St. John's Garden at the rear.

#17

Worthy of special note is the corner store of this four-story brick building. The house was built in 1846 for Richard D. Akin, a baker who made his home here. The store on the corner is of particular interest as it has not been changed since it was added. Still to be seen are its slender, hand-turned corner posts of wood with vertical intermediates, required due to the limitation on glass sizes. The storefront is crowned by a deep cornice with fascia below; it is projected out beyond the line of the building, resting on a shelf with panel below it at the recessed entrance to the store. Cast iron columns support the building above.

The windows of the house are double-hung with a vertical muntin at the center of the sash, and have sheetmetal lintels with small cornices. The roof cornice is the conventional bracketed and paneled type of the period. This building is in the vernacular of its day and expresses many of the typical features of the time. The attractive little side doorway (No. 222 Waverly Place) to the upper floors reflects, in its pediment, that of the St. John's Parish House adjoining. This doorframe is part of a late Nineteenth Century addition.

PERRY STREET (Between West Fourth & Bleecker Streets)

This is a delightful and interesting street in which to live. The three-story town house of brownstone prevails and establishes the overall quality. In addition, there are many brick buildings with some variation in height which, nonetheless, maintain the residential quality of the block. Stylistically, the lack of the Greek Revival style is unusual for The Village. On the south side, the historic Van Nest blockfront offers the basic homogeneity of a residential development of the late Eighteen-sixties. Individuality is expressed by the designs of several architects, and their versions of the town house of the Italianate or French Second Empire styles. In their midst is one of the most distinctive mansions of The Village. The proportions of its design are so exquisite that it seems larger than its neighbors, although it has the same width. Moreover, it is enhanced by unusual balustrades at the sidewalk and by a fine mansard roof, which is interestingly echoed by the roof of its neighbor.

On the north side of the street, the extremes of variation in height and style are epitomized at the corner. Located here are a very handsome six-story Beaux Arts apartment house, feminine in the delicacy of its detail and, adjoining it, a delightful Federal house



PERRY STREET (Between West Fourth & Bleecker Streets)

which, although only two and one-half stories high, is not dwarfed because of its width and the strength of its simple design. At the far end of the block we note a group of pleasantly simple houses, only three stories high, which were built in the vernacular of the Federal period. The house here at the corner is one of the few of frame construction that still survives in The Village.

Had a design review board been in existence earlier, it would have minimized the process of attrition which has affected the handsome row of residences, already mentioned, on the north side. One such change is to be seen in the addition of a fourth story with an extremely high parapet breaking the roofline of the row, and another is an awkward alteration for an entrance at the basement, completely out of harmony with this dignified row of houses.

PERRY STREET South Side (Betw. West 4th & Bleecker Sts.)

This side of the Van Nest Block remained rural, as a country estate, until after the death of Abraham Van Nest in 1864. Its historical background and subsequent development have been discussed (see Charles Street, North Side, between Bleecker and West 4th Streets).

#56 &amp; 58

This pair of brick apartment houses located at the West Fourth Street corner was designed by James W. Cole. They were built in 1893 for William Rankin and replace a Dutch Reformed church which once occupied the site. Set above a high basement and approached by steps on the Perry Street side, this pair of apartments is treated identically and is united under a heavy bracketed cornice. The theme here is horizontality where band courses unite the heads and sills of the windows at all floors. It has a stone first floor facing Perry Street.

#60-66

Built in 1866 in the late Italianate style, these four town houses may be considered a row, due to their uniform window alignment. However, Nos. 60 and 64 were designed by Robert Mook, architect, while Nos. 62 and 66 were designed, with slightly lower cornices, by the architect William H. Hume. Two of the houses were designed for builders, Bartlett Smith at No. 62, and at No. 64 George F. Coddington Jr., who is discussed under No. 72. Hume had designed No. 66 for investment, and his home was on Greenwich Avenue, not far distant.

All four brick houses are three stories high with basements, still rusticated at Nos. 62 and 66. High stoops and round-arched doorways remain both at No. 62 and No. 64. The arch of the former is flanked by triangular panels that formerly filled the space below a cornice set on brackets. Its beautiful round-arched double doors each have three panels of different shapes with their corners cut back as quadrants in the new French mode. The doorway at No. 64 retains its simply molded enframing with keystone. Only No. 60 retains its cornices on the window lintels, which are segmental-arched at the parlor floor and horizontal at the upper stories. No. 66 has the most beautiful windows. They are segmental-arched at all floors and have complete, molded enframements, with tiny corbeled feet below the sills. All the houses have some latter-day alterations, simplifications, and smooth-stuccoing. The alteration at No. 60, to provide a main entrance with projecting vestibule at the basement level, crowned by a balustrade, is a harmonious solution in marked contrast to the bald treatment at No. 74.

Of the original individuals for whom these houses were built, the only one not already mentioned was Abraham Devoe at No. 60. He was a butcher at the Jefferson Market. Hume's house, No. 66, later became the home of Frederick Knubel, who bought it in 1872. The painter Isaac Soyer lived at No. 62 in the Nineteen-thirties.

#68

This smooth-stuccoed house has been greatly altered, but it still shows its round-arched windows at the parlor floor and segmental-arched doorway and windows at the upper floors. A brick addition at the top has smaller square-headed windows below an immense parapet. The house was built in 1867 by Solomon Banta, owner-builder and a mason, who was active in The Village. It was based on the designs of William Naugle, architect.



PERRY STREET South Side (Betw. West 4th & Bleecker Sts.)

#70

The architectural gem of the Van Nest Block is this distinctive mansion erected in 1867 in the style of the French Second Empire. It was built by Walter Jones, the owner, who was a professional builder and who acted as his own architect. In its mansard roof it shows some resemblance to No. 72 adjoining, which was designed by Robert Mook, in the next year. In all other respects, it has little similarity and is architecturally outstanding in this block. The proportions of its design are so exquisite that it seems larger than its neighbors, but the fact is that it has the same twenty-foot width as the other dwellings on the block. This mansion is of brownstone, with its fourth story within the mansard roof. Its windows at the right are paired throughout, balanced asymmetrically against the tier of single windows over the doorway.

At the parlor floor, up a relatively short stoop, the rustication of the basement is continued in two approximately equal sections, surrounding the round-arched doorway and the pair of arched windows, which are set above recessed panels. This same feeling is continued upward by means of quoins at the corners carried up as far as the modillioned roof cornice. In contrast to the parlor floor windows, which have round arches with simple molded enframements, the segmental-arched windows of the second floor have rectangular molded enframements, and the square-headed windows of the third floor have enframements with "ears" (crossed) at their upper corners. In the mansard, both the single and paired windows are crowned by segmental-arched roofs. The distinctive character of each of the different levels is emphasized by horizontal band courses, acting also as windowsills.

The handsome double doors have three panels each of different shape, enhanced by a small shelf on corbels in the French manner. The graciously wide stoop displays balustrades terminating in polygonal newel posts of ornate design. An unusual feature is the extra pair of balustrades which runs from the newels forward to meet the areaway balustrade. Six symbolic spheres of the same size and design crown the newels and balustrades. In view of the individuality of this dwelling, it seems incredible that it was only used by its early owner for rental income. Its builder, Walter Jones, moved back and forth between Manhattan and Brooklyn, and lost this fine house in 1871 because of an unpaid mortgage. John Roth, who bid it in an auction, held it until 1896. Finally at this date, the third owner, Albert Messinger, made it his residence. He was a real estate dealer, who held the house until 1912.

#72-76

Robert Mook was the architect of this row of distinguished brownstone houses designed in a conservative version of the Second French Empire style. They were built for different individuals, Nos. 74 and 76 in 1866, followed by No. 70, with a mansard roof, in 1867.

No. 76 is the handsome prototype of this row. It retains its high stoop, flanked by gracious balustrades ending in polygonal newel posts crowned by the symbolic sphere. The original beautiful doorway framed by paneled pilasters, has unusually impressive carved console brackets that support an arched pediment, and also an inner, round arch carried on pilasters. The arched double doors are designed in the French mode, each having three panels of different shapes, with the corners cut back in quadrant form. The windows, also designed in the French manner, are segmental-arched, with complete molded enframements, and are additionally crowned by horizontal cornices. Their sills rest on tiny corbeled feet, except at the parlor floor, where they rest on dignified forward-projecting panels. The basement is of rusticated stone. The roof cornice, above the third floor, is supported by console brackets and is ornamented with modillions, dentils and panels.

No. 76 was built late in 1866 for Jeremiah Pangburn, chief developer of the Van Nest block who, after living briefly at No. 15 Van Nest Place, made his residence at No. 76 (then called No. 66) Perry Street. It remained the home of his widow Margaret until 1901.

No. 74 is the handsome twin of No. 76 except for an awkward alteration intended to provide an entrance at the basement, which is completely out of harmony with the dignified and graceful detail of

PERRY STREET South Side (Betw. West 4th & Bleecker Sts.)#72-76  
cont.

the house and of the row. This alteration is a barren two-story high projection ending in a parapet, providing for a vestibule and for the forward extension of a room above it, which has a square-headed window that is at odds with the graceful windows of the house. A far better solution for this problem was achieved at No. 60, in this same block. No. 74 was erected in 1866 by Albert G. Bogert, a local builder, and became the residence of William H. Kemp, a dealer in gold, who bought the house in 1871.

No. 72, although its facade has been shorn of ornament and it has been converted to provide a basement entrance, retains the gracefulness of its segmental-arched windows. It still displays its fine mansard roof unchanged, with round-arched windows, paired and single, surmounted by attractive segmental-arched cornices. No. 72 was erected in 1868 by George F. Coddington, Jr., carpenter and builder, who made it his home, moving here from No. 64 which he had built two years earlier.

#78

This house has a new brick front and basement entrance and its lintels have been stuccoed over. Nevertheless, enough remains to indicate that the original architect, John O'Neil, followed the general design of Robert Mook for Nos. 72-76. Essentially, it is part of this same row. It was erected in 1869 by William Mulry, a builder and contractor, who sold it to Henry Kloppenburg for his residence.

#80  
(#80-82)

Thom & Wilson, architects, designed this very interesting five-story apartment house with central projection, for ten families. It was erected in 1887 for Joseph Schwarzler. Built of brick with stone trim, this building has a stone basement and first floor. The windows at the first floor display the blind horseshoe arches over the upper halves of the windows which became so popular in the Eighteen-nineties. They have slim, wedge-like keystones with Italian Renaissance ornament such as is to be found in the pilaster panels at the corners of the building. The second floor windows have flush lintels set on horizontal band courses which also serve as impost blocks.

#84

The well-known architect, R. G. Hatfield, designed this three-story brownstone dwelling in the Italianate style for William Adams, Jr., a plumber, who made his home here. It was built in 1866-68 for his firm, Brien & Adams, together with the adjoining dwelling (No. 86) and two apartment houses at the corner, facing Bleecker Street (described under Nos. 381 and 383). These last three buildings were built in the vernacular of the period, in contrast to the delightful quality of No. 84. Though the walls are now smooth-stuccoed and shorn of all ornament, it retains its high stoop, segmental-arched doorway and basement windows, and a roof cornice supported on ornate console brackets with paneled fascia.

#86

This four-story brick house is not set back like No. 84, but aligns with the adjoining corner building (No. 383 Bleecker Street). They were all in the same construction project, just mentioned. Built in 1866-68 it has, like its neighbor, long parlor floor windows that serve to remind us that it was originally a private dwelling. It now has a fire escape indicating multiple tenancy. The window sash of the upper floors has the central, vertical muntin of the period while the modillioned cornice resembles that of the adjoining corner house (#88 Perry, described under No. 383 Bleecker St.).

PERRY STREET North Side (Betw. Bleecker & West Fourth Sts.)

#87

This low corner house of frame construction, now three stories high and stuccoed (described under Nos. 385-387 Bleecker Street) was built in 1817-18, for Aaron Henry.

#83 &amp; 85

The first two stories of these two low houses were built in Flemish bond brickwork for Aaron Henry in 1818. While they are in the vernacular of the period, the builder displayed a sense of appropriateness for this pair of houses, since their entrance doorways balance each other at either end of the pair. At some time between 1858 and 1898, each house had its attic roof replaced by a

PERRY STREET North Side (Betw. Bleecker & West Fourth Sts.)

- #83 & 85 cont. full third story. No. 85 was Italianized with round-arched areaway railings, bracketed roof cornice and window sash with central vertical muntins. No. 83 now has squat second floor windows and very tall third floor windows with a simple wrought iron balcony in front of them, obviously a remodeling of the Twentieth Century. These two houses were among the nine built in 1817 and 1818 for Aaron Henry (discussed under Nos. 385-387 Bleecker Street). He was a retired clothier who overexpanded his real estate investments despite several sales in 1820. Under a court judgment to satisfy his creditors, these two houses were sold at a public auction at the Tontine Coffee House in 1821.
- #79 & 81 This pair of five-story apartment houses was built in 1895 by Schneider & Herter, owner and architect. Despite its late date, this apartment house retains much of the best of the Romanesque Revival, as may be seen in the round-arched windows of the third floor and by the sphinx brackets supporting the cornice slab above the entrance door. The stoop, approached from the side, displays some handsome ironwork at the handrailings.
- #77 Designed by George F. Pelham (mentioned also for No. 65), and built in 1901-02 for Lowenfeld and Prager, this is a six-story brick apartment house with stores in the basement. The first floor with central entrance door displays horizontal stone band courses and a doorway flanked by stone pilasters, approached by a high stoop. The top two floors are signalized by having the two center windows set between brick pilasters producing a vertical emphasis below the bracketed, sheetmetal cornice.
- #75 The interesting feature of this 26-foot wide house is the handsome wrought iron areaway railing. Three stories high of brick, this house was built in 1854 by Garret Barmore (mentioned below) for his own home. He was a manufacturer of pianofortes on Bleecker Street. This house retains the paired roof brackets so popular in mid-century. Its brownstone basement and segmental-arched lintels have been smooth-stuccoed, probably when the house was altered to provide a basement entrance.
- #71 & 73 Originally, a pair of houses three stories high, these two "brownstones" were designed in the French Second Empire style by William Naugle, and built in 1868 for Francis S. Smith and Garret Barmore (whose home adjoined at No. 75). Both retain their segmental-arched window heads, bracketed roof cornices and rusticated basements. No. 71, the prototype, has a handsome Italianate entrance with a steep stoop and cast iron balustrades. The entrance has paneled doors, and crowning the doorway, a segmental-arched stone cornice with shoulders. No. 73 has been converted for a basement entrance at which time a triple bay window built in the English half-timbered medieval style was added.
- #67 & 69 These two interesting "French Flats" were erected in 1878 by Cunningham McBurnie, builder, for himself, from designs by Lamb & Wheeler. They are brownstone, five stories high, with a Neo-Grec bracketed cornice from which drops an unusual continuous motif that has an inverse crenelated effect. Their paired entrances have pilasters and brackets supporting a wide cornice slab with wrought iron balcony railing. Their low flight of steps has cast iron handrailings, with an unusual motif reminiscent of water lily pads. The angular bay of No. 67 projects to the street line of No. 65, though built long before its neighbor.
- #65 (#63-65) George F. Pelham designed this six-story brick apartment house for Samuel Parness. It was built in 1902 and displays all the typical features of turn of the century architecture. The first floor is of rusticated stonework with corbels supporting "swell front" bays at each end. These shallow bays have two windows each, framed with terra cotta. The windows at the second floor are given special emphasis by being crowned with arched pediments.

PERRY STREET North Side (Betw. Bleecker & West Fourth Sts.)

#61

Excellent preserved wrought ironwork with a pineapple crowning each newel makes this house outstanding. It is a two and one-half story brick Federal house and was built in 1828 together with a twin house (at No. 63), which is no longer standing. Beneath them ran an "arched cartway" connecting with the rear yard, a reminder of which is to be seen in the attractive square-headed entrance with wrought iron gate located at the west end of No. 61. The passageway led to a small two-story building in the rear.

No. 61 is built of Flemish bond and is 25 feet wide. It has flush stone lintels and a new dormer above the cornice four windows wide. The low Federal stoop flanked by its original ironwork leads to the Federal doorway, which has an eight-paneled door flanked by rusticated blocks and engaged, fluted columns. Its geometrically designed transom is obscured by a board which replaces or hides the transom bar. This pair of houses was built in 1828 as an investment for James P. Demarest, whose home was in Bergen County, New Jersey.

John Sloan, the famous painter of "The Ashcan School," lived here in the early Twentieth Century. The artist Loren MacIver is living here at the present.

#55  
(#55-59)

This very handsome apartment house on the corner (also at Nos. 264-272 West Fourth Street) was designed by Bernstein & Bernstein, architects, in the French Beaux Arts style. It was built in 1902-03 for Samuel Goodman and Abraham Rothstein with stores below. It is a six-story brick building with bold, rusticated brickwork above the prominent stone band course of the remodeled entrance floor. The facade has paired windows alternating with single windows. These single windows have splayed lintels and bold console type keystones. An attractive vertical effect is achieved by the tiers of paired windows, crowned at the third and fifth floors by arched or triangular pediments, which are richly carved as are the spandrel panels between the windows at alternating levels. The building is crowned by a cornice decorated with swags and wreaths, and supported by horizontal console brackets.

PERRY STREET (Between Bleecker & Hudson Streets)

The emphasis in this short street is on modest apartment living. The low height of the buildings gives the block a warm human scale. A fairly uniform picture is presented as most of these buildings are simple and are five or six stories high. The south side was built between the Civil War and World War I. An interesting chronological progression in styles is to be noted on this side, starting from Hudson Street and running eastward, going from the unadorned to the rusticated, and on to the picturesque. Two similar apartment buildings on the north side emphasize the ornamentation that was so popular in the latter part of the Nineteenth Century. Adjoining these two, and with the same five-story height, an apartment house of mid-Nineteenth Century simplicity forms an excellent transition to the bald, modern facade of a four-story apartment house as altered from several old houses on the northwest corner. The attractive dignity of the simple architecture on the block is epitomized by the side view of the three-story mid-Nineteenth Century house on the northeast corner, with its wide expanses of brick and small windows.

PERRY STREET South Side (Betw. Bleecker & Hudson Sts.)#92  
(#92-94)

This six-story brick apartment house, dating from 1914, conforms in height and materials with its neighbor but presents a broken and more picturesque outline against the sky. It was built for the Altavista Holding Company and is perfectly plain in its architectural treatment except for the parapet at the roof which has arched pediments at the corners and a triangular pediment between them at midpoint. This building was designed by Charles J. Rheinschmidt, architect, with stores, which have since been replaced by apartments with triple windows and side entrances on the Bleecker Street side (No. 384 Bleecker Street).

PERRY STREET South Side (Betw. Bleecker & Hudson Sts.)

#98  
(#96-98) Dating from 1900, this six-story brick apartment house was built for George F. Losche by Franklin Baylies, architect. Attractive in its handling of architectural elements, it has a boldly rusticated base, a smooth-walled intermediate portion with horizontal band courses of stone and an enriched top floor with pilasters supporting the deep cornice. The artist Raphael Soyer lived here in the Nineteen-thirties.

#102  
(#100-02) This three-story brick garage was designed in 1895 as a stable by George F. Pelham, an architect, who was active in The Village. It extends through the block to Charles Street, where its facade is the same for the upper floors. The plain first floor with garage entrance is crowned by a handsome, corbeled brick cornice, and the paired windows above have rough stone lintels. A paneled, brick parapet over another corbeled cornice crowns the building. On the Perry Street side there was a hotel in 1851 which offered dancing, while on the Charles Street side, the Cooper & Company livery stables were later replaced by a carriage factory.

#104 This five-story brick apartment house with dumbbell-shaped plan was designed by W. L. Purdy, architect, and was built for Louisa Milman in 1886. Severely simple for this date, it is embellished only by its uniformly bracketed cornice and a latter-day doorway at street level.

#106 Earlier and lower than its neighbors, this brick house was built in 1849, three stories high in the vernacular of its time, for George Frye. It has a simple Italianate cornice, with panels between console brackets. The house has been altered to provide an entrance at street level. Close to this entrance at the east line of the facade, a low door opens into the original passageway which runs through the main house to a small house at the rear of the lot.

#108 Basically a simple five-story brick building with flush lintels, this corner house (described under No. 550 Hudson Street) was erected in 1861 for William J. Haddock, tobacconist. It replaces an earlier house which he owned, and is one of many built for him in this area.

PERRY STREET North Side (Betw. Hudson & Bleecker Sts.)

#101  
(#101-103) This four-story apartment building extends to the corner and has stores at Nos. 552-558 Hudson Street. It presents a stark aspect with its new, smooth-stuccoed walls and represents an alteration of 1947 combining five old buildings into one. It has a functional appearance, with detail limited to the enframing of the entrance door at street level and to the parapet, which has a simple iron railing above the roofline. This Perry Street entrance to the floors above is surfaced and framed by tiling, and by incurving walls. A variation in facade is provided at the right by the separate treatment of the easternmost building of the five that were combined. This separate portion preserves its own outline, and its triple windows have been combined into one enframing at each floor with long masonry sills. This part of the building is the oldest, dating from 1849, as compared with the other parts of 1870. The alteration of this corner apartment house was designed by H. I. Feldman in 1947.

#99 Five stories high, this brick apartment house blends in height with No. 97. It has the even spacing of individual windows so typical of the mid-century. It was built in 1861 for Rutsen Suckley, who lived at St. Mark's Place, and whose family had owned the land since 1803.

#97 Also a five-story brick apartment house, built in 1894 for Joseph Mandelbaum, it was designed by Charles Rentz, architect. The ground floor is of rusticated stonework on either side of a central door with heavy, projected lintel carried on corbels. The end tiers of windows are projected forward and accented vertically. They are decorated by spandrel panels and other richly ornamented details.

#95 A retardataire building influenced by the so-called Neo-Grec style of the 'seventies, this five-story brick apartment house was built in

PERRY STREET North Side (Betw. Hudson & Bleecker Sts.)

#95 cont. 1884 for Ernest Ohl. The architect was F. W. Klemt. The ground floor is interesting, for although it is residential, it is grouped under a cornice supported by pilasters at the central front door and by short struts resting on corbels between the windows, all having capitals similar to those of the pilasters at the doorway. The upper floors are treated uniformly and the building is crowned by a cornice with evenly spaced brackets carrying a series of small arches.

#93 Of frame construction and stuccoed in modern times, this house was built in 1828 and provides an illuminating example of how the small builder financed his operations. Abraham A. Campbell, a local carpenter-builder, leased the lot for 21 years and built his shop on it in 1827, and his house the following year, making it his home and place of business until late in 1832 when he sold the lease "and the buildings thereon." He then moved to Twelfth Street nearby. It is now a three-story house that presents an undecorated, simple facade to the street, without front doorway, relying for accents on its iron-work. The lengthened central window of the second story is graced by a small balcony with decorative cast iron panels which is supported by horizontal iron brackets of unusual design. A high two-tiered iron railing, above the cornice, runs the width of the building. Handsome and perhaps unique, it has end posts reminiscent of openwork newels in the Federal tradition. At the east end of the building is a deep, one-story arch, crowned by an iron railing. This archway leads to the entrance and, via an open passage, to a taller building at the rear of the lot.

#91 Three stories high, this house on the corner was built in 1852 of running bond brickwork (described under No. 386 Bleecker Street) and conforms in height with that of its earlier neighbor on Perry Street.

SEVENTH AVENUE SOUTH (Between West 10th Street & Greenwich Avenue)

In 1919 Seventh Avenue was extended southward from Greenwich Avenue by cutting through the blocks to the south of it. This process left many buildings either sliced off at the corner or cut in two and an array of small, triangular-shaped lots.

Here, the unusual set of circumstances, caused by cutting through the Avenue, has left us with what remains of the apartment houses, generally rear views, and a series of one or two-story taxpayers stores, filling those sites where the apartment houses were razed and finally, a series of gasoline filling stations which often occupied the small, leftover triangular sites.

This is a case where the normal process of attrition was greatly accelerated due to circumstances and where the most makeshift possible solutions were adopted to either salvage what was left or to utilize awkward sites.

Clearly, had an architectural review board been in existence at the time the Avenue was cut through, to give of its expert guidance, this process of utilization and rebuilding would have found a better solution than that which was so pragmatically arrived at here.

Filling stations need not necessarily be ugly and, when located in an Historic District, should be given special treatment involving a suitable use of materials and architectural details. Low taxpayers, set among five-story apartment houses, should be built of appropriate materials and should be designed to harmonize with the character of the neighborhood.

SEVENTH AVENUE SOUTH East Side (Betw. West 10th & Charles Sts.)

#131 This two-story brick building located on the corner (also No. 167 West Tenth Street) was built in 1929 for the Corger Realty Corp., and designed by George M. McCabe. It is severely simple with a stepped brick parapet and stores at the first floor. The center window at the second floor has double-hung sash, while the triple outer windows have casements.

SEVENTH AVENUE SOUTH East Side (Betw. West 10th & Charles Sts.)

#133 This building (also No. 165 West Tenth Street) was erected in 1929 for Rosy's Accessories, Inc., and designed by Murray Klein. It is two stories high of brick with conventional store front at the first floor. The second floor has a wide window extending almost the width of the front. It is subdivided by wood mullions and has two large plate glass window panes at the center flanked by narrow windows at the sides. Transom lights extend the entire width above them. This window has a handsome, corbeled brick sill. A brick parapet, with stone band course at roof level, crowns the building.

#135 Only a tiny slice of this five-story brick building, which was cut off obliquely, faces the Avenue. It has been assigned the number 135 although the main entrance to the building is at No. 163 West Tenth Street. Here we see only the conventional rear of an apartment house with fire escape. It was built in 1886 for Charles Guentzer and designed by William Graul.

#137-141 This triangular open lot is occupied by a filling station with a small white service building. This building, surrounded by the brick backs of several apartment houses, was constructed in 1937 for the Callahan Estate and designed by David F. Lange. Although it serves a useful purpose in the neighborhood, it makes no attempt to blend with it in its use of materials. Here an opportunity offered itself through the use of compatible materials, wing walls and other features, to make a service building which would have been an addition to, rather than a detraction from, the neighborhood.

#143-145 This six-story apartment house was built in 1910 for J. Lippman and S. Root, and designed by Charles Meyers, architect. It occupies the prow on Charles Street, facing McCarthy Square, and is bounded in part by Waverly Place, with its other side truncated diagonally by Seventh Avenue South, when it was cut through in 1919. Its entrance, framed with ornamental stonework, is at Nos. 30-32 Charles Street. Built of brick, it has quoins and handsome cornice supported on console brackets placed vertically. The window lintels are splayed and have keystones. The most notable feature of the building is the treatment of the entire top floor and cornice in a darker shade than the rest of the building above a horizontal band course at windowsill level.

SEVENTH AVENUE SOUTH East Side (Betw. Charles & Perry Sts.)

#157 This eighteen-story brick apartment house occupies the corner lot at Charles Street and is entered from that street (No. 15). It also occupies the full frontage of Waverly Place facing McCarthy Square. It replaces five houses which once occupied the site and has stores along the Avenue at ground floor level. Practically devoid of ornament, it depends for interest on the groupings of windows and setbacks at the top. A high central brick tower with two-story setbacks surmounts the top floor. The windows along the Avenue side are mostly triple while those on Charles Street consist of larger groupings, an inconsistency insofar as the neighborhood is concerned. Smaller groupings or single windows on the street would have related this apartment house more nearly to its small neighbors to the east with their single windows. This large building was built in 1961 for Bayshore Apartments Inc., by Village Towers Company.

#159½-169 Separated from No. 157, by a tiny, triangular gore lot on the Avenue, this dignified six-story brick apartment house was built in 1927-28 for the Perry Seventh Avenue Realty Co. by Gronenberg & Leuchtag, architects. It was built as the "Mayfield Apartments" and expresses many of the typical features of the Nineteen-twenties. It has stores at the ground floor and adjoins a low structure to the south located behind the gore, but separating it from No. 157. The windows are all single and those at the ends are combined vertically, as expressed by special treatment of the masonry, and are crowned by picturesque gables. These gables are connected by a low but steep roof carried on brick corbels, signalized by a raised portion at the center featuring a pair of brick chimneys with chimney pots. A hand-



SEVENTH AVENUE SOUTH East Side (Betw. Charles & Perry Sts.)#159 $\frac{1}{2}$ -169  
cont.

some arched stone entrance may be seen at the narrow northern portion of the building which opens on Perry Street (No. 12).

SEVENTH AVENUE SOUTH East Side (Betw. Perry St. & Greenwich Ave.)#173  
(#173-177)

The restaurant constructed to the south of the service buildings along Seventh Avenue South is one story high of white brick. It has uniformly spaced windows separated by aluminum uprights with fixed glass lights. Above and below these windows are panels with buff colored diamond-shaped tiles. They are located on the Avenue side toward the south end. A corner entry with brick steps and wrought iron handrails is located at the corner of Perry Street. It has a low, triangular-shaped canopy supported by a single Lally column at the apex. This is the principal entrance to the restaurant. The Perry Street side (Nos. 3-5) is of white brick with round-arched windows and entrance door giving access to the bar.

#179-183

This small triangular block retains only two residences (Nos. 57 and 59 Greenwich Avenue), the balance being occupied by an assortment of latter-day service buildings. A gasoline filling station with service garage occupies the entire northern end of this conspicuous site with a restaurant (No. 173) extending south along the Avenue side where a diner once stood. Here existed an opportunity to make these utilitarian structures a credit to the neighborhood they serve. Actually no attempt has been made in the garage to use compatible materials or design details. These buildings, by their lowness, are as much out of scale with the houses of The Village as some of the apartment houses are by their height. This is all the more reason that a filling station should be made compatible with its surroundings, in every way possible where its very scale works against it.

SEVENTH AVENUE SOUTH West Side (Betw. West 11th & Perry Sts.)

#186-192

This one-story brick store building, erected in 1920 for Harry M. Gesner, and designed by Willard Parker, only harmonizes with its surroundings to the extent that it is brick. It has large plate glass windows and a recessed entrance between them, facing the Avenue. With the exception of the overpowering signs, above the windows and at the corner, it had the makings of a dignified structure. With restrained signs, related to the windows below them, utilizing a simple serified or block letter of light color on a dark background, this building might have achieved the dignity of an architect-designed structure. When, as here, the building is simply turned over to a vendor of signs, this is the result we may expect, and it detracts from the character of an historic district. The building is also Nos. 200-206 West Eleventh Street.

#182-184

This address represents the diagonal corner of this six-story apartment house (described under Nos. 227-229 Waverly Place), cut off by the extension of Seventh Avenue southward. Only this narrow portion, one window wide, lies parallel to the Avenue, the rest of the eastern side of this building lies behind No. 186-192. Lafayette A. Goldstone designed this building for Joseph L. Bittenweiser. It was built in 1908.

#174-180

Separated from Nos. 182-184 on the Avenue by a tiny triangular gore lot, this two-story taxpayer building of brick occupies the corner at the intersection of Waverly Place (also No. 225 Waverly Place). With shops along the Avenue front, this building has large triple windows along the second floor, with fixed plate glass at the center of each unit, flanked by high narrow windows on each side. All these windows have glazed transom lights above, related in size to the windows below them. A low brick parapet crowns the building, with a low pediment at the center of the long side. It was built in 1921-22 for Morris Weinstein, and designed by Louis A. Sheinart, and in its fenestration and general design is typical of that period.



SEVENTH AVENUE SOUTH West Side (Betw. Perry & Charles Sts.)

- #162-170 This large triangular parking lot also has a filling station (described under Nos. 20-24 Perry Street).
- #156-160 This small triangular gore lot represents one of those many triangular sites left over when Seventh Avenue South was cut through. It was formerly the rear yard of a house which once faced Perry Street.
- #152-154 This five-story apartment house of 1876, neatly bisected when Seventh Avenue South was cut through in 1919, has a long diagonal front of brick which was built at that time. It is six windows wide and severely simple, with individual windows unified by a stone band course serving as windowsill for the windows of the fifth floor. The lintels of the windows, as was typical at that time, were constructed of brick soldier courses. These have been carried along the entire width of the building at the second, third and fifth floors. A simple modillioned roof cornice, supported on widely spaced brackets, may be seen above the fifth floor. The ground floor has stores and an entrance giving access to the apartments above. The building was designed by F. W. Klemt and built in 1876 for Valentin Hammann.
- #150 A short diagonal corner of the "Abingdon" was cut off and now faces Seventh Avenue South. It presents a tier of paired windows, six stories high, which harmonizes architecturally with the main facade built in 1903 (described under Nos. 25-27 Charles Street).

SEVENTH AVENUE SOUTH West Side (Betw. Charles & West 10th Sts.)

- #144-146 This three-story brick building was designed for artists' studios and stores (described under No. 46 Charles Street).
- #142 This severely simple three-story brick house of 1839 (described under No. 48 Charles Street) has had one corner of its rear sliced off by the cutting through of Seventh Avenue South. This new front of brick has paired windows at the left side and a single window at the right. The top floor window, by contrast, is triple and is centered beneath a simple brick parapet at the roof. The first floor has three windows, with iron bars, set close to the sidewalk. It is painted white in contrast to the brick above. Connected to this rear portion of No. 142 is a one-story extension on the south side. It has a door at the left and one large plate glass window at the right. It serves as a store and has a wrought iron railing set between two masonry uprights above the roof.
- #140 The rear portion of the lot of No. 50 Charles Street, also cut off diagonally, is occupied by a one-story restaurant. This low building has a central doorway flanked by steel sash windows. It is finished with a thin, stone veneer and has a low parapet above the roof. The corners of this building are cut off, returning the walls to the adjoining buildings at right angles to them.
- #130-138 This one-story building extends to the corner of West Tenth Street. It has a high parapet of precast stone and occupies a triangular shaped lot once occupied by three houses facing West Tenth Street, all of which were razed to make way for the Avenue. It consists of six stores and was built for the Texas Company in 1937 according to the designs of Scacchetti & Siegel.

WAVERLY PLACE (Between West 10th & Charles Street)

That part of Waverly Place running in a northerly direction from Christopher Street was Catherine Street until 1813, and then it was Factory Street between 1813 and 1853. At that period it ran through a manufacturing district. On the block between Tenth and Charles Streets, extending west to Fourth Street, stood Samuel Whittemore's factory for manufacturing carding equipment, used by the textile weaving industry, by a steam-propelled method seemingly approaching automation. A. T. Goodrich, in his Picture of New York (1828), lists it as one of "the

WAVERLY PLACE (Between West 10th & Charles Streets)

leading manufacturing establishments" in New York City. On the block between Charles and Perry Streets, extending east to Greenwich Avenue, stood the Eagle Mills, later the Eagle Distillery. And on Bank Street, at the end of Factory Street, stood McLachlan's Brewery which extended east to Greenwich Avenue. After the area changed to a residential district, Factory Street was renamed Waverly Place in 1853. It thus became, in effect, an extension of the earlier Waverly Place which runs westward from Washington Square and which had originally been Sixth Street.

WAVERLY PLACE East Side (Betw. West 10th and Charles Sts.)

#189 This house, built in 1877, is now combined with No. 153 West Tenth Street, the corner house built in 1834 (described under No. 153). Thomas H. McAvoy was the architect of the 1877 house which was erected for W. A. Ballentine. Of brick, three stories high, it is forty feet wide but of shallow depth. Its paired windows, separated only by vertical mullions, are crowned by wide corniced lintels. It is now entered centrally through a door at the basement capped by a gabled rooflet.

#191 Four stories high, with rusticated basement, this Italianate house was built in 1864 for William Ogden. It retains its gracious stoop complete with iron handrailings, displaying the cast iron arched uprights so popular at this period. The doorway has a handsome stone frame carried over the top in a segmental arch, crowned with a horizontal cornice. The window lintels, shorn of their cornices (note the "ears" remaining at the top of each), are now flush with the brick wall.

#193 This fine Greek Revival house was built in 1845-47 by Patrick Cogan, carpenter. It retains its original handrailings at the stoop, but its double doors with diminutive panels belong to the later Queen Anne period. Nineteenth Century sheetmetal lintels with cornices now cover the original stone lintels of the windows. It is part of the development of this block's Charles Street frontage (described under Charles Street, south side, between Waverly Place and Greenwich Avenue).

#195 A large apartment house, separated from No. 193 by a narrow alleyway, occupies the corner site (described under Nos. 24-26 Charles Street).

WAVERLY PLACE (Between Charles Street & Seventh Avenue South)

The cutting through of Seventh Avenue South has reduced this short block of Waverly Place to bordering McCarthy Square, which is a small triangle on the west, and on the east the long side of an eighteen-story apartment house, No. 15 Charles Street (described under No. 157 Seventh Avenue South). Waverly Place no longer abuts Perry Street on this block.

WAVERLY PLACE West Side (Betw. Charles & West 10th Streets)

#204 This apartment house (described under Nos. 143-145 Seventh Avenue South) occupies the corner site and was built in 1910.

#196-200 Of almost exactly the same height as No. 204, this six-story brick apartment house has a handsome rusticated stone base at the first floor with central entrance porch supported on polished stone columns. At each end, bays -- two windows wide -- are projected forward the entire height of the building, resting on stone corbels at the top of the first floor. The top floor has horizontal stone band courses and is crowned by a cornice supported on uniformly spaced console brackets. It was built in 1903 for Malbin and Kammerman and was designed by George F. Pelham.

WAVERLY PLACE West Side (Betw. Charles & West 10th Streets)

#190  
(#190-194) These three buildings, originally erected in 1883 for Mrs. Theresa Schappart, were combined into one apartment house in the first part of the Twentieth Century. The ornament was removed then, and they were stuccoed-over with a new parapet added at the top. They are five stories high and have a uniform spacing of windows (fenestration). The main doorway, simply framed, is located to the right of center.

#188 This low corner house of frame construction has been roughcast stuccoed in modern times. Built in 1826 as a two and one-half story frame dwelling with brick front, it had a gable-ended shingle roof (note the centrally placed windows at the side). Augustus Hoyt was the first tenant. It had a store at least as early as 1840, when Adam McCandless had his grocery there. A full third story was added in 1874. It is almost totally devoid of ornament, but blind arches above the third floor windows facing Waverly Place lend it an air of distinction. Only this house remains of a row of ten frame houses with brick fronts covering the entire block front, which was built in 1826 for Samuel Whittemore. On the same block stood his important factory, which at that time manufactured carding equipment for the textile weaving industry.

WAVERLY PLACE East Side (Betw. Perry & West 11th Sts.)

#225 Occupying this wedge-shaped lot is a two-story brick taxpayer (described under Nos. 174-180 Seventh Avenue South).

#227-229 This six-story brick apartment house was designed by Lafayette A. Goldstone for Joseph L. Bittenweiser in 1908. The first four floors have horizontal stone band courses alternating with brickwork while the top two floors consist of rusticated brickwork. Handsome arched pediments crown some of the windows of the upper stories, but the first floor windows all have simple entablatures. The entrance doorway has a cornice-slab carried on stone brackets above pilasters. The roof cornice is carried on widely spaced brackets. High iron railings enclose the areaways on either side of the entrance.

#231 This dwelling, the end of a row of houses facing Eleventh Street which was built in 1856 (described under Nos. 208-214 West Eleventh Street), occupies the corner site.

WAVERLY PLACE West Side (Betw. West 11th & Perry Sts.)

(#226-238) The Church of St. John's which occupies the corner site (described under No. 220 West Eleventh Street) was built by the Presbyterian denomination in 1847.

#224 Completely in harmony with the church, this two-story Parish House was built between 1851 and 1854 by the South Baptist Church. It has four pilasters crowned by a handsome, low pediment. The entrance doors are set off to the left beneath an unadorned section. Three tall windows fill the spaces between the pilasters in the upper half of the building. The Greek Revival style of the church has been adhered to, and this little building is a handsome adjunct to the church.

#220-222 This four-story corner house (described under No. 17 Perry Street) was built in 1846, and has a later extension in the same style.

WEST FOURTH STREET (Between West 10th & Charles Streets)

Asylum Street replaced William Street in 1813 as the old name for that part of West Fourth Street running in a northerly direction above Christopher Street. This newer name doubtless honored the favorite charity of New Yorkers, the Orphan Asylum Society founded in 1806 by Mrs. Isabella Graham, as this street led northward to the Asylum's extensive grounds between West Twelfth and Bank Streets, toward

WEST FOURTH STREET (Between West 10th & Charles Streets)

Greenwich Avenue. Asylum Street was extended in a southeasterly direction in 1831, from Christopher Street to Sixth Avenue, where it faced the then western termination of the original Fourth Street. As a consequence, two years later both sections of Asylum Street were renamed Fourth Street as far northward as Eighth Avenue and Jane Street.

WEST FOURTH STREET East Side (Betw. West 10th & Charles Sts.)

This block front occupies the west end of the factory ground and part of the main factory building belonging to Samuel Whittemore. He lived nearby at No. 45 Grove Street, a palatial mansion for its day. He was a State Assemblyman and one of the chief developers of this section of The Village. Before his death in 1835, he had built on this block both a row of ten two-story frame, brick-front houses at the then east end (Waverly Place) and in 1828 four two-story brick houses and another taller building at the northwest corner (Charles Street). This block front was later completed by William T. Whittemore's erection in 1839 of a row of four three-story houses at the southwest corner, with a fifth house behind them on West Tenth Street.

#233 This five-story apartment house with stores, built in 1897 (described under Nos. 183-185 West Tenth Street), occupies the corner, and replaces one of William T. Whittemore's town houses.

#235-239 These three houses belong to the Greek Revival period, as may be seen from the fine, pilastered doorway at No. 237, doubtless the prototype for all three. They were built as a row in 1839 for William T. Whittemore. Nos. 237 and 239 have both retained their stoops with their handsome original railings. The graceful wrought iron newels of circular openwork stand on square, paneled pedestals of stone. The original roof cornice with simple fascia board unites these two houses. Around 1851, they were the homes of Robert Mackie and of J. L. Hubbard. No. 235 has had a fourth story added, with cornice in the Queen Anne style of the Eighteen-eighties. This house has been converted to basement entrance.

#241 This three-story brick house, built in 1828 by Samuel Whittemore, differs from the three buildings adjoining on the north, which were built by him in the same year. It is of running bond brickwork. Its third floor with bracketed roof cornice was added after 1858, doubtless replacing a gabled roof with dormers. At the same period sheetmetal cornices were added to the window lintels. No. 241 has been remodeled to provide a basement entrance with columnar porch and hipped roof.

#243-247 These three town houses of Flemish bond brickwork were built by Samuel Whittemore in 1828, to the height of two and one-half stories with dormers. At Nos. 243 and 245, the third story of running bond was added with the newer style cornices in 1897-98, and a similar alteration of No. 247 was made somewhat earlier. The doorway at No. 243, with its handsome deeply paneled reveals and simple corniced lintel, is doubtless the original, but the pediment above that of No. 245 was added at a later date. All have double doors of later date, though their paneling differs. At the low stoops, all have fine Federal wrought iron handrailings, with the typical curvilinear motif, restricted to the sections flanking the platform. These railings terminate at Nos. 243 and 245 with fine openwork newels using pointed Gothic arches. Cast iron newel posts are replacements at No. 247. Finials grace the areaway gates of Nos. 243 and 247.

#249 Built in 1828 to a height of three stories, of Flemish bond brickwork, this house at the corner (also No. 62 Charles Street) was likewise built by Samuel Whittemore. Its floor levels do not accord with those of his other four houses to the south, which have stoops. This was often the case with corner buildings which were likely to be planned for stores at street level. There was a store at No. 249 by 1851, as Augustus Neidhardt had both his grocery and his home in this corner house at that date. A fourth story with larger windows was added in 1898-99, under a bracketed roof cornice. In 1901 John Phillips added

WEST FOURTH STREET East Side (Betw. West 10th & Charles Sts.)

- #249 a long low extension capped by a stone coping, at the rear of the building along Charles Street.

WEST FOURTH STREET East Side (Betw. Charles & Perry Sts.)

- (#251) This long brick wall is the side of a three-story town house, with brownstone veneer front, nominally No. 251 (described under No. 49 Charles Street). It occupies the corner and was built in 1869.

- #253 This attractive low house was built in 1927 as a two-story brick extension of No. 49 Charles Street. It was designed by Vincent M. Cajano for Dante Gerelli, and has a store at street level. The upper floor has been faced with highly textured brick to serve as a small residence. It displays a decorative use of brickwork, arched windows flanking a triple mullioned window, and a low parapet with pseudo-roof just below the coping. Small ornamental wrought iron balconies serve these second floor casement windows.

- #255 & 257 Still retaining some of their original residential aura, this pair of three-story brick buildings, erected in 1870-71, has been converted to multiple tenancy, as indicated by the fire escapes. They were erected for Henry Maibrun by Linus Scudder, builder, using the plans of Robert Mook, architect.

Of the two houses, the one closest to its original appearance is No. 257. Its pedimented cornice that once graced the stone lintel over the doorway has been badly repaired. The doorway, almost at street level, is flanked by handsome cast iron railings, probably the originals. The late Italianate manner shows in the vertical central muntins of the windows, with windowsills supported by corbeled blocks and with sheetmetal cornices covering the stone lintels; likewise, in the modillioned roof cornice with paired console brackets at each end. It was No. 255 that became the home of Henry Maibrun, who was in the meat business.

- #261 This large six-story apartment house (described under No. 52 Perry Street) occupies the corner and was erected in 1905.

(#261-265)

WEST FOURTH STREET East Side (Betw. Perry & West 11th Sts.)

The southern part of this block front was purchased in 1827 by John Denham, a merchant on Sixth Avenue. He developed it at that time with six modest brick houses, two and one-half stories high, four of them with stores. They have been so altered or refaced that their Federal period can only be recognized by the peaceful rhythm of the even window spacing (fenestration) at Nos. 267-269 and Nos. 275-277.

- #267 & 269 There is a satisfying visual unity achieved by the alterations of these two brick three-story buildings on the corner (described under No. 49 Perry St.).

- #271-273 The present appearance of this double building results from the drastic alteration of 1934, designed by G. Provot for Ida Nicola. In essence, it combined two buildings behind a new brick facade providing the necessary width for a large market at the ground floor. While it is still three stories in height, its windows are new and imposing casements, grouped to provide very wide windows at each end with two narrower ones at the center. The brick parapet is surmounted by a stone coping, stepped up at the center, with the proprietor's name set directly below and flanked with stone blocks. This new facade may conceal parts of the 1827 houses, which were raised to three stories and altered in 1873 and 1911.

- #275 & 277 These two brick buildings, erected in 1827, have stores at street level. They have been raised to a full three-story height and have muntined sash at the upper floors. It is interesting to note that the brickwork comes right down to the window heads without lintels on both buildings. This may indicate that new brick fronts were erected here, especially as brick parapets with stone copings were added to both houses.

WEST FOURTH STREET East Side (Betw. Perry & West 11th Sts.)

#279 &amp; 281

These two attractive brick town houses were built in 1869 for George T. Mickens and William H. Gray. The overall project of James J. Howard, their architect, is further discussed below.

Both houses retain their individual modillioned roof cornices. In other respects, more of the original appearance is to be seen at No. 279. It has a segmental-arched doorway close to street level, flanked by handsome cast iron stoop handrailings, with a wheel motif at mid-height on the spindles. They terminate in polygonal multi-paneled newel posts. The cornice of its doorway has been removed and smooth-stuccoed; probably the original doorway for this 1869 project of five houses may best be seen around the corner at No. 252 West Eleventh Street, where it shows French Second Empire influence.

On the other hand, for this corner project, the original window sash is probably best reflected here at No. 279 which has double-hung windows with central vertical muntin. Their present splayed lintels may conceal the shearing off of the more typical cornices. No. 281, while continuing as a dwelling, was altered in 1912 to have a store at street level, with cast iron columns surmounted by a deep modillioned cornice carried on brackets. The store window was subsequently altered with heavy muntins.

#283

This long side of a three-story house, likewise built in 1869 and occupying the corner, faces on West Eleventh Street (No. 252). It adjoins the two remaining houses (described under Nos. 248-252 West Eleventh Street) of the five houses in this construction project of 1869, designed by James J. Howard.

WEST FOURTH STREET West Side (Betw. West 11th & Perry Sts.)

#278-284

These four Greek Revival houses of brick, at the north end of the block, are all that remain of a row of nine built on this block front in 1841. They were erected for Mark Spencer, a merchant and distiller whose palatial mansion was nearby on the corner of Fourth and Tenth Streets. Of these houses, No. 278 is the handsome prototype. It is three stories high above a brownstone basement. The windows are interestingly graduated in size, beginning with the large windows at the first floor and ending with the small square casement windows of the attic.

Both this house and No. 280 retain the gracious broad doorways of the Greek Revival style with the wood pilasters and semi-pilasters supporting a straight transom bar and a large rectangular transom. The broad stoops are flanked by handrailings of simple wrought ironwork, combined with a low band of ornamental castings. The handrailings flare out at the bottom, as lambs' tongues, to connect with the slender cast iron newels of polygonal design. The areaway railings are decorated with the usual Greek fret motif. Albert Pinkham Ryder, the famous painter, lived at No. 280 in the Eighteen-seventies. At No. 280 a top story, recently added above the attic windows, provides a startling contrast to the house below. It consists of a studio window which has ten vertical mullions shielding the narrow windows between them, and is flanked by broad, solid panels which carry up the lines of the old windows on the floors below.

Nos. 282 and 284 (at the corner of West Eleventh Street) have been shorn of most of their detail and have been changed into a functional double unit, with a single basement entrance, simply framed, and combined under an unadorned brick parapet at the roof. Julian Levi, the painter, lives at No. 282.

#266  
(#266-276)

This half of the block is occupied by a handsome six-story apartment house of rusticated brick, built in 1902-03 (described under No. 55 Perry Street).

WEST FOURTH STREET West Side (Betw. Perry & Charles Sts.)

#260

Almost half of this block is occupied by the long side of a five-story, dumbbell-plan, brick apartment house, built in 1893 (described under No. 56 Perry Street).

WEST FOURTH STREET West Side (Betw. Perry & Charles Sts.)

#258 Typical of the post-Civil War influence of the French Second Empire is this two-story brownstone house with attractive slate mansard roof. It was designed by William Naugle, architect, and built in 1866 for William H. Grayby. The facade, simplified in modern times, retains its segmental-arch openings.

#256 This narrow, three-story brick house was designed in 1877 by Alexander M. McKean, an architect of No. 1 Horatio Street nearby. It was designed in a local version of the late French Second Empire style, and is crowned by a Neo-Grec cornice. A large segmental-arched doorway has paneled double doors and a simple door frame capped by an arched cornice slab with shoulders. At stoop and areaway, the railings have ornamental cast iron spindles and terminate in polygonal newels. This house was built for Arnet Seaman, whose home stands on the adjoining corner, No. 51 Charles Street.

#254 Complementary as low buildings are the brick houses facing each other across Charles Street, which were built in the Eighteen-sixties. The corner house, known as No. 51 Charles Street, had a two-story brick garage (No. 254) built for it in 1923 at the rear end of its lot, and an attractive arched gateway pierces the connecting brick wall. Designed by J. M. Felson, the garage has vertical brick band courses and a paneled brick parapet. It has since been converted to residential use.

WEST FOURTH STREET West Side (Betw. Charles and West 10th Sts.)

#246 This four-story brick building, with store at street level, was erected in 1861 by Albro Howell, builder. Its principal distinctive feature is the central tier of paired windows, on this side and on the Charles Street side (No. 64). It is, surprisingly, designed in the simple vernacular of the day, as compared with its Charles Street neighbors, which were erected in the Italianate style by the same builder in the same year. A small one-story addition has been built recently at the end of the lot.

#242 & 244 Similar to its neighbor to the south (Nos. 238-240), this pair of five-story brick apartment houses had a rusticated entrance floor that has been recently smooth-stuccoed. These buildings were erected in 1884 for Thomas J. Jeremiah, and were designed in the Neo-Grec style by the well-known architect John B. Snook. Variegated stone band courses running across the buildings support the flush lintels of the windows, which in a few instances are paired beneath pedimented lintels which display some fine incised Neo-Grec ornament. Both buildings are crowned by a deeply overhanging cornice. At No. 242, the first floor facade has been altered, and it has a new doorway. At No. 244 alterations are under way.

#238 & 240 This pair of five-story brick apartment houses was built in 1897 for Rosamond Herter. Designed by F. W. Herter, the entrance floor is of rusticated stone, with segmental-arched windows and doorways. The pair is unified by horizontal band courses at sill level and at lintel level, and also by an alteration at the roof to a single stepped parapet crowning the pair. An unusual detail may be found in the brick corbeling beneath the sills at the third and fourth floors. The artists, John Sloan and Moses Soyer, lived at No. 240 before World Wars I and II, respectively.

#236 This five-story corner apartment house with a store (described under No. 189 West Tenth Street) was built in 1891 and altered in 1927. It is vaguely reminiscent of the California Mission style.

WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

The emphasis in this street is on modest apartment-living. The low height of the buildings (except at one corner) gives the block a



WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

warm, human scale. Silhouette lines of cornices against the sky display considerable variety, and heights vary surprisingly within the range of six stories.

Among these apartments, one on the north side near Greenwich Avenue displays a wealth of very unusual and animated carved stone ornament at the first floor level, as well as a handsome portico.

On the south side interest also centers near this avenue. Here, a three-story firehouse shows a masterly variety in design and in the treatment of four materials in both Romanesque and classical styles.

A dainty little Italianate house contrasts with the strength of the adjoining firehouse. It is embellished with round-arched cast iron railings, which impart a richly intricate grace to the balcony that runs under the second floor windows.

This street offers an interesting diversity of ironwork. Further down on this side, unusual railings of medieval design guard an apartment house basement. On the north side, two separated town houses display handsome Federal handrailings with Greek castings inserted at the platforms. They serve as reminder that originally a row of eleven houses was developed along this block front.

In strident contrast to the warm, human scale of the block, a mid-Twentieth Century apartment house of white brick rises fifteen stories, on the north corner at Greenwich Avenue. Its horizontals and diagonals emphasize its bulk, and it defies the quality of The Village. A regulatory body with architectural controls will serve to prevent such structures from rising on future assemblages of property until it can insure that designs will be compatible with their surroundings. A design review board, acting on a different scale, would have avoided the redesign, in a pseudo-Federal version, of the entrance floor of an apartment house, on the south side near Waverly Place. It is an inharmonious contrast with the upper floors and with the block as a whole.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815 through the large farm of Richard Amos, which extended westward from near Bleecker Street almost to the Hudson River. Eastward from Bleecker Street, a principal property owner was Samuel Whittemore, who was largely instrumental in developing this part of The Village.

WEST TENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

#149-153

No. 149, with its original stoop and fine Federal handrailings of wrought iron with decorative castings of the new Greek Revival style retains most nearly the original appearance of the row. This block front had been developed in 1833-34 with a row of eleven houses by Senator Myndert Van Schaick, owner of the entire block. He was a founder and Treasurer of New York University and resided on Fifth Avenue and Fourteenth Street.

Of this row, only Nos. 149-153 and No. 139 remain. Built two stories high of Flemish bond brickwork, they probably had sloping roofs and dormers at that date. At No. 149, the low top floor with the roof cornice and the doorway with ropelike molding were added in the Eighteen-fifties. At about this period, Mr. Van Schaick's tenants living at No. 149 were Delancey Kennedy, expressman, and A. B. Rich, a customs clerk. The other two houses have been raised substantially in height, No. 151 to three full stories and No. 153 to four. The present rear extension of No. 153 was built in 1877 in a different style (described under No. 189 Waverly Place).

#145-147

This six-story brick apartment house, "The Larchmont," has a banded stone first floor with richly decorated splayed lintels. The second floor is of rusticated brick with round-arched windows framed in stone. The intermediate floors are of brick with end bays trimmed with corner stones (quoins). The top floor again displays horizontal band courses and is crowned by a modest cornice carried on closely spaced console brackets. It was built in 1901 for Isador Mishkind in the Italian Renaissance manner of the Eclectic period.

#141-143

Similar to its neighbor to the west, but slightly lower, "The



WEST TENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

- #141-143  
cont. Adelaide" apartment house also rises to a height of six stories. It is of brick with terra cotta trim. The first two floors display handsome arched pediments above the windows, while triangular pediments flank the central windows at the second floor and crown the central window at the third floor. The top floor, set above a horizontal band course at sill level, has brick panels between the windows and is capped by a bold cornice supported on console brackets. It was built in 1902 for Julius Weinstein.
- #139 This three-story house, almost identical to No. 149, is one of that row of eleven houses which once filled most of the block. Like the others, it was built in 1834 by Myndert Van Schaick. It also retains its stoop and the original Federal ironwork with decorative castings of the new Greek Revival style. The first story windows have been cut down to the floor in a later alteration, and the top floor, with low windows, has a heavy cornice carried on closely spaced brackets. In the Eighteen-fifties, this was the home of Ida Earl.
- #135-137 Some very unusual carved stone ornament is displayed at the first floor windows of this six-story brick apartment house of 1902-03. These windows have arched pediments carried on fluted columns, the bases of which display lion's head masks set in ornamental foliage. Under these windows are panels with sculptured human heads enframed by interlocking swans. Handsome swags are suspended under these heads. This apartment house was built for Isaac Farber by Bernstein & Bernstein, architects. It has the interesting central feature of two brick bays with two windows in each, extending the height of the building and reflected in a central projection of the cornice. The central entrance door has a handsome arched porch carried on columns.
- #133 A garage, set far back from the street, is part of the new fifteen-story apartment house at the corner (described under No. 33 Greenwich Avenue).

WEST TENTH STREET (Between Waverly Place & Seventh Avenue South)

This is a street of multiple uses and varying appearance, with brick and stucco as harmonizing factors. The maximum height of five stories is at mid-block on the north side. Surprising unity is achieved on the south side by a similar cornice line over the three-story houses and over the large two-story garage, which occupies about half of the block. This short block is dominated by this unusual and handsome garage. It expresses, in the Romanesque Revival tradition, a skillful contrast between bold stonework and brick piers. On the north corner of Waverly Place, paired windows centrally placed in a virtually blank facade are mute reminders that this was originally the gable end of a long row of two and one-half story Federal houses.

The process of attrition on the north side has been severe, aggravated by the cutting through of Seventh Avenue South on the diagonal, leaving tiny irregular plots in private hands. A public regulatory body with architectural controls would have reviewed the problem, in an endeavor to improve the layout of the plots for satisfactory construction or to make them socially useful.

Samuel Whittemore owned and initially developed the block on the north side of this street, then extending from Waverly Place to West Fourth Street. His factory, which made carding equipment for the textile industry, was the leading manufacturing establishment of The Village in 1828, and was located largely on the site of Seventh Avenue South. His palatial home was at No. 45 Grove Street, not far away.

WEST TENTH STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

- #167 This low corner building (described under No. 131 Seventh Avenue South) was built in 1929 and altered in 1947 as an office. Its unusual shape and small size is the result of extending Seventh Avenue South in 1919.

WEST TENTH STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

- #165 This much altered two-story building is built on the diagonal at the rear as a result of the widening of Seventh Avenue South (rear described under No. 133 Seventh Avenue South). It has a severely simple brick front with high second story, featuring a central door with fire escape balcony flanked by high windows. A low brick parapet crowns this front. It was built in 1929 for Rosy's Accessories, Inc. and was altered in 1955. Theodore Dreiser lived in a house on this site from 1914 to 1920.
- #163 Crowned by an elaborate cornice, with central portion raised on elongated brackets, this Victorian Gothic apartment house was built in 1886 for Charles Guentzer and was designed by William Graul. It is four windows wide with the two central windows set in a recessed bay, crowned by an arch. This bay runs down the front of the building to the rusticated first floor.
- #161 The simple bare-faced appearance of this apartment house may be attributed to the shearing off of all ornament of this 1879 apartment house in 1930, when it was smooth-stuccoed. Built for Ohmeis and Zahn by the architect William José, it nonetheless presents a dignified appearance to the street.
- #159 Altered, like its larger neighbor to the west, this little three-story house was built in 1845 for Adam McCandless. The ground floor has been completely walled up except for two doors which open directly on the street. A horizontal band course extends the width of the house above the first floor, and the wall is of roughcast stucco. This house was erected on the back of the lot of his corner grocery and home, which still stands (described under No. 188 Waverly Place) and was built in 1826 by Samuel Whittemore.

WEST TENTH STREET North Side (Bet. West 4th St. & Seventh Ave. So.)

- (#185) This five-story corner apartment house was built in 1897 and was remodeled in 1927 when a high, stepped parapet was added with crenelations on top. At this time steel casements were introduced and the whole building was roughcast stuccoed. It has stores at the ground floor and is known as No. 233 West Fourth Street. It echoes the corner building it faces (No. 236 West Fourth Street) in being vaguely reminiscent of the California Mission style.
- #183 Similar in its general appearance to No. 233 West Fourth Street, and built by 1897, this apartment house is separated from it only by a narrow passageway with one-story entry. It was built as a shallow addition on the rear lot of No. 233. There are stores at the ground floor and it has a stepped parapet with a low, arched section at the center.
- #181 Built in 1839 for William T. Whittemore, this three-story brick house with basement has had a new brick front erected with brick soldier courses serving as window lintels. A bracketed Neo-Grec type cornice effectively crowns the building, and the front doorframe has been stuccoed-over. Originally this was one of five houses in William T. Whittemore's development of this corner of the block, and it backed on the other four facing West Fourth Street. Of these, No. 237 West Fourth Street shows how handsome No. 181 looked when built as a residence. No. 181 stands on part of the site of Samuel Whittemore's important factory, which extended to beyond what is now Seventh Avenue South.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

The emphasis of this street is on modest apartment living. A warm feeling and a fairly uniform picture result from the use of brick and the human scale of the prevailing six story building height.

Most of the buildings on this street have individual features of interest. On the south side, the double apartment house at the Fourth Street corner has an unusual tier of extra-large windows creating a

WEST TENTH STREET (Between West 4th & Bleecker Streets)

vertical accent at mid-point. Exceptional among fire escape balconies is the handsome example of Federal design, on the adjoining building. Of special note, at the opposite end of the street are apartment house doorways, with ornamental stone and marble porticoes.

To be regretted, however, is the alteration of a small Federal house in the middle of the south side of the street. Here the overbold treatment, employing several materials, and the added third floor with stepped parapet are out of harmony with the Federal doorway below and with the block as a whole. Architectural controls of a regulatory body would have prevented this unnecessary lessening of the quality of the street.

WEST TENTH STREET North Side (Betw. Bleecker & West Fourth Sts.)

#211 &amp; 213

This pair of wide, six-story, brick apartment houses, extending one hundred feet to the corner (also Nos. 351-353 Bleecker Street) was built in 1903, by Horenburger & Straub, architects. Designed in the Renaissance Revival manner, each floor has a varied treatment unified by band courses. Of special note is the delicacy of the detail adorning the window-heads, most of which are arched. Swags decorate the fascia of the cornice. The doorways have deep, carved stone porticoes supported by short, polished marble columns that rest on wall-like bases. In the mid-Nineteenth Century, this was the site of the Greenwich Reformed Dutch Church.

#207  
(#207-209)

Likewise built in 1903 by Horenburger & Straub, architects, this brick apartment house is similar in scale, height and style to its neighbors (Nos. 211 & 213). The sides of the facade are blocked forward, leading to a more pronounced cornice supported on brackets. The square window heads have prominent lintels, designed for vertical upthrust, including keystones in the shape of console brackets.

#205  
(#203-205)

Built in 1928, and the latest building on the block, this six-story brick apartment house is functional and plain by comparison with its earlier much-adorned neighbors. Its paired windows at center form, in effect, a columnar block topped by a capstone. The stepped parapet of the building has a coping of limestone. This apartment house was designed by Berlinger & Kaufman.

#199  
(#199-201)

This six-story apartment house, built in 1906 of yellow brick, was designed by Lorenz F. J. Weiher. Its handsome entrance floor of rusticated brickwork is embellished by unusually long keystones over the windows that, in effect, echo the bold console brackets that frame the doorway and support the stone slab for the fire escape. Extra-long keystones in varying designs grace the upper floors and are, in turn, echoed by the multiple brackets which support the roof cornice.

#195  
(#195-197)

The easternmost of a number of six-story brick apartment houses extending to Bleecker Street, No. 195 was built in 1922 for Martha Building Corp. Designed by Charles B. Meyers, the chief features are the semi-circular overwindow panels (tympani) which crown two of the second story windows and the dainty Adam design running along the roof cornice.

#191 &amp; 193

A simple version of the Greek Revival style is shown in this pair of brick houses, built in 1841 by Solomon Banta. These three-story houses with basements have muntined windows capped by sheetmetal lintels with cornices, and with the fascia that stops short of the ends, so popular for roof cornices. Both houses were altered in 1923 to provide a basement entrance, and the old parlor windows of No. 193 were doubtless made floor-length at that time. No. 191, however, is still graced by its original iron areaway railing of Greek Revival design. Mr. Banta was a local mason and builder, who for a time lived at No. 193 (when it was called No. 93 Amos Street).

#189

This five-story corner apartment house (also No. 236 West Fourth Street), although built in 1891, presents an unusual appearance resulting from its alteration in 1927. Steel casement sash were then

WEST TENTH STREET North Side (Betw. Bleecker & West Fourth Sts.)

#189  
cont. installed, the building stuccoed over, and with its crenelated and gabled roofline against the sky, it is vaguely reminiscent of the California Mission style.

WEST TENTH STREET (Between Hudson & Bleecker Streets)

The delightful and interesting features of this street are confined to the south side. Viewed as a whole, both sides of this residential street have in common only the use of brick, several Nineteenth Century apartment houses, and a maximum height of six or seven stories. The changing heights on the south side, often in groups, give the effect of giant steps, with uneven platforms, an effect increased by the picturesque stepped corners rising against the skyline above the apartment house at the Bleecker Street corner.

Our eye lingers over the unexpected groups of three-story town houses along the south side. Delightfully simple versions of the Federal or Greek Revival, they were built for the use of local tradespeople. The most interesting and unusual is a pair near Hudson Street, part of a row of ten Federal houses continuing around the corner. Of this pair, one is only two and one-half stories high, and both have handsome Federal doorways. This pair is notable because its front stoops are turned sideways and rise from the sides, converging until they reach their own doorway.

The appearance of the north side is primarily that of mid-Twentieth Century apartment houses, relatively uninspired and functional. Its concession to the quality of The Village is moderate height.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815, bisecting the large farm of Richard Amos, which extended from Washington Street almost to Bleecker Street. He had deeded land to the City in 1809 for a new street. More information on Mr. Amos appears in Area 6, under Hudson Street.

WEST TENTH STREET North Side (Betw. Hudson & Bleecker Sts.)

#247  
(#243-247) The present appearance of this five-story brick apartment building on the corner (also Nos. 520-524 Hudson Street) dates from its alteration in 1947 by the architect, Samuel Roth. Three Nineteenth Century buildings were combined into one behind a mottled brick facade with stepped parapet. A horizontal effect is achieved, both by the design of the fire escape above the central main doorway and by the thin, white band courses serving, in part, as sills for the steel casement windows.

#241  
(#239-241) The brick facade of this low four-story apartment building, remodeled in 1950, presents a very similar appearance to that of its larger neighbor on the corner (No. 247). In an attempt to simulate unified appearance despite very different floor levels, No. 241 has only three thin, white band courses and they are near the lintels, thus approximating the levels in the larger building. The windows of No. 241 have double-hung sash which are paired at both sides of the facade.

#237 This five-story brick apartment house is a late example of the Italianate style. It was built in 1871 for Reichardt, Schmidt & Company using designs of William José, architect. The ornate building cornice is bracketed and dentiled. The segmental-arched windows of the upper floors are crowned by horizontal sheetmetal cornices.

#229-235 On this large lot, foundations have been laid for a new building extending through the block to No. 104 Charles Street. The Village Garage, built in 1918, recently stood here, and in the mid-Nineteenth Century, a screwbolt manufactory was located on this site.

#223 & 225 This pair of five-story brick apartment houses was built in 1893 for Weil & Mayer. The apartments were designed on the dumbbell plan by

WEST TENTH STREET North Side (Betw. Hudson & Bleecker Sts.)

#223 & 225 Schneider & Herter. The facades display variegated band courses, including some of corbeled brick, arched window heads at the lower floors, and Corinthian pilasters at the top floor surmounted by a boldly intricate building cornice.

#215-221 This seven-story brick apartment house covers the entire end of the block (described under No. 350 Bleecker Street). Built in 1963, its extremely functional design, culminating in a high unadorned parapet, shows little relationship to the adjoining earlier apartment houses other than its similar height.

WEST ELEVENTH STREET (Between Greenwich Avenue & Waverly Place)

In this short section of street we are struck by the attractive residential quality of the houses.

The north side retains, near the middle of the block, one of the finest of the small Greek Revival town houses to be found in The Village. It retains all of its original features, including a fine doorway with sidelights, a dentiled cornice and some handsome ironwork at the stoop and areaway. On the Greenwich Avenue end of this block a six-story brick apartment house of the early Nineteen-twenties and the one adjoining it do not make a skillful transition in height to their three-story neighbors to the west.

On the south side four handsome, Italianate houses fill the block, with the exception of a wall at the Seventh Avenue end. Of these houses, the one at the west end is the prototype of the row, retaining its stoop whereas all the others have been converted to basement entrances.

The building at the west end of the north side has been recently redone in stucco with much ornate ironwork, producing a style of architecture which is at variance with that of its neighbors. When we consider that this was originally two fine Greek Revival houses like its neighbor, we wish that some regulatory design body had been in existence to give expert guidance to the owners in utilizing the truly handsome building, instead of allowing it to become something which does not harmonize with its neighbors.

Not until 1865 did West Eleventh Street become the name for this old and important street west of Greenwich Avenue. Before then it was Hammond Street, recalling the fact that it ran through the fifty-five acre tract purchased in 1794 by Abijah Hammond for development.

WEST ELEVENTH STREET South Side (Betw. Seventh Ave. So. & Waverly Pl.)

#200-206 This one-story triangular building (described under Nos. 186-192 Seventh Avenue South) occupies the corner site, and was built in 1920.

#208-214 This row of four dignified town houses was built in 1856 for Elisha Bloomer, a property owner of The Village. No. 214 best displays at present how the row must have appeared originally, as basic aspects of its original stoop, doorway, and window frames have been retained. However, the arched doorframe and the segmental-arched window heads have been smooth-stuccoed, and the cornices of the lintels have been removed. These four brownstone houses are still unified by a handsome bracketed cornice. No. 210 and No. 212 have had all the trim of their openings removed and are painted a light color. Nos. 208, 210 and 212 now have their entrances at the basement without areaways or railings of any kind.

Surprisingly, the three houses which have undergone the most change retain window sash in the Italianate manner, while No. 214 has had all its upper sash replaced by nine panes. No. 214 is the corner house (also No. 231 Waverly Place). Mr. Bloomer was a merchant living on Perry Street, on the other side of this block, when he built these houses. Later, he was a resident of Yonkers.

WEST ELEVENTH STREET

(Between Waverly Place &amp; West 4th Street)

This street has great dignity and charm and presents many contrasts between its north and south sides. The south side has two churches, one at the Waverly Place end and the other at mid-block. The remainder of the block is filled with exceptionally attractive three-story residences. By contrast, the north side, although completely residential, consists of town houses interspersed at random among apartment houses of a later date. To add even further to the contrast between the six-story apartment houses and the three-story residences, many of the residences are set back from the building line, whereas all the apartment houses are built right up to it. This produces a wavy effect which is not without interest as opposed to those streets where long uniform rows of houses extend the length of a block.

Architecturally this street is distinguished by the fine Greek Revival church at the south corner on Waverly Place, by the rows of houses to the west of it and particularly by the two groups of late Greek Revival houses on the north side of the street. These two groups of houses are all that remain of a row of ten, late Greek Revival houses, five of which have been replaced by the adjoining apartment houses. They are architecturally notable for their door and window lintels which display low, ogival arches, harbingers of the Gothic Revival. Set back from the sidewalk with front yards, they are exceptionally attractive in their more spacious setting.

The large church at mid-block on the south side was once an interesting example of the Queen Anne style, where brick polychromy combined with tiles and hooded entrances gave the church its picturesque quality. Today this church has been emasculated by having much of its ornament shorn off and by having been painted a uniform color. A change in character such as this would be reviewed closely when architectural controls are established, whereby an owner will study his remodeling more carefully under expert guidance.

WEST ELEVENTH STREET South Side (Betw. Waverly Pl. & West 4th St.)#220  
(#216-222)

St. John's-in-the-Village is an exceptionally handsome church inspired by the Greek temple. It is of smooth-stuccoed masonry with wood trim and columns. The deeply recessed porch is distyle in antis with four columns in front (tetrastyle prostyle), in itself an unusual combination. In addition, the front wall extends on either side of the handsome Doric portico, creating an effect of considerable breadth.

This Episcopal church was originally built by the Presbyterians as the Hammond Street church. It was constituted on July 26, 1847 at the corner of Hammond (West Eleventh) Street and Factory Street (Waverly Place) with twenty-one members and Rev. William E. Schenck as the first minister. The gracious St. John's garden, which lies behind the church and adjoining residences, extends as far as the Temple (Seventh Day Adventist Church) to the west. It is pleasant to find no fences or other private property barriers which usually characterize such spaces within a city block. The gardens have been landscaped with walks, fountains, benches, and bits of sculpture, all representative of an era of community spirit and good will. Indeed, St. John's Colony is the name used for the approximately half a block of property owned by this church.

#224

This large brick town house serves as the rectory for the church. Italianate in style, it was built in 1858 as the residence of Ransom Parker, who was in the ice business. It has segmental-arched windows that have cornices on the lintels, and a handsome paneled roof cornice supported on paired brackets. Its main entrance is now at the rusticated stone basement. This front door now displays a pilastered Greek Revival doorway, possibly taken from an older house. The double-hung muntined windows are made to simulate casements with a wide central muntin, a characteristic design for this period. At the rear of this rectory, a small four-story building adjoins the parish house (No. 224 Waverly Place) behind the church.

#226 &amp; 228

The most interesting feature of these wide twin town houses, built in 1838, is to be found in their masonry stoops where wing-walls of stepped paneled stone are surmounted by handsome stone volutes. This

WEST ELEVENTH STREET South Side (Betw. Waverly Pl. & West 4th St.)

- #226 & 228  
cont. is a very interesting Greek Revival solution. No. 226 was built for the residence of Ambrose Kirtland, assistant justice, and No. 228 was built for the successful businessman, Richard McCarty. These fine brick Greek Revival houses with stone basements retain their original outer doorways with pilasters supporting full entablatures, also their flanked stoops, and muntined window sash. Small metal cornices have been added to the lintels. The drawing room windows are floor-length in both houses. On these windows only the left-hand iron railing at No. 226 is an original. A mansard roof and dormers with arched pediments was added to gain another floor at No. 226, above the simple original cornice with wood fascia board to be seen on both houses.
- #230 Built in 1860 for Jacob Huyler, who was also in the ice business, this brick house, like No. 224, is of the Italianate period. It has similar segmental-arched windows and doorway, but here the lintels had their cornices removed and have been smooth-stuccoed. The roof cornice has a series of single brackets separated by diamond-shaped panels. The iron stoop, running across the front, is an adaptation to Twentieth Century needs.
- #232-236 The City Temple (Seventh-Day Adventist Church) was built in 1881 and designed by Laurence B. Valk in the then fashionable Queen Anne style. It displays many of the vagaries of that charming style, including band courses of decorative tile work, diamond-lighted window sash and decorative pointed gablets above arched doorways. Paint today obscures the once rich polychromy of this scheme, and new brick parapets have taken the place of picturesque roof lines. This church, originally the North Baptist Church, is approximately the same size as its neighbor, St. John's. The entrance doors, which flank the large arched central window, are of interest as they are segmental-arched but set in higher semicircular arches, with the space between the arches (tympanum) filled in by decorative tile. Above this are semicircular lunettes set below the all-enframing gablets referred to above.
- #238 & 240 A pair of attractive town houses was erected in 1852-53 by Linus Scudder, a mason and a well known builder. Built of brick three stories high, both have roof cornices supported by a closely spaced series of narrow brackets in the carpentry tradition. No. 240 retains at the stoop its handsome and original Italianate cast iron railings, with wreathlike design at the center of the spindles, and also an areaway railing of about the same period, although different in design. Otherwise, the facade of No. 240 has been shorn of original details and smooth-stuccoed, with a triangular pediment superimposed above the doorway.
- By contrast, No. 238 retains its brick facade and diminutive cornices over the window lintels of the upper floors. As a result of its alteration in 1927, it is now entered at basement level, has a casement bay window at the old parlor floor, and has had a fourth floor added with studio skylight above, without damaging the original bracketed cornice.
- #242-246 This row of three brick town houses, with rusticated stone basements, was built in 1842 by individuals in the building trades: No. 242 by the mason Ephraim Scudder; No. 246 by Peter D. Moore, also a mason; and No. 244 by Peter P. Voorhis, a stonecutter, who made his home here.
- Nos. 242 and 246 retain their original stoops. No. 244 was altered in the early Twentieth Century to provide a basement entrance, with a brick frame around the doorway. The basement wall has been stuccoed and its windows shortened to street level, while a soldier course of brick extends across the front and carries the rampant stone lions which flank the entrance doorway. Replacing the original first floor door is a small arched casement window with a blind arch of brick. The whole design expresses the new Italian influence so popular in the Nineteen-twenties.
- No. 242 retains its original ironwork at the areaway with Greek fret design at the bottom. Interestingly, the handrailings of its stoop are of wrought iron in Federal design, with simple curvilinear



WEST ELEVENTH STREET South Side (Betw. Waverly Pl. & West 4th St.)#242-246  
cont.

design beneath the handrail and openwork curved newels. The double doors at Nos. 242 and 246, simply enframed with brick reveals, have corniced lintels supported on brackets. All three houses have retained their floor-length double-hung drawing room windows. In other respects there is no uniformity now in the treatment of their windows and lintels. A simple wood roof cornice once crowned all three houses, but is now replaced at No. 246 by a low brick parapet with raised end pieces and coping stone surmounted by a studio window skylight.

#248-252

This attractive row of three brick town houses was erected in 1869 by Mickens & Welcher, builders, for George T. Mickens and William H. Gray. At No. 248 Mr. Mickens made his home. The architect was James J. Howard.

Three stories high, they are handsomely unified by a modillioned cornice which returns along the side wall of the corner house, No. 252. The fascias, however, are short of the width of each house. The doorways of Nos. 250 and 252 retain their stoops and have segmental-arched lintels with shoulders, indicative of French Second Empire influence. The present simple wrought iron railings are later replacements but the handsome paneled double doors at No. 252 are the originals. No. 248 has been redesigned to provide a square-headed basement entrance. The basements are of rusticated stone, except at No. 252. The side wall of No. 252 displays six very interesting blind windows, complete with sills and lintels, arranged in two tiers, one tier near the front and one near the back. This construction project of 1869 included two more houses around the corner, facing on West Fourth Street (Nos. 279 and 281).

WEST ELEVENTH STREET (Between West 4th & Bleecker Streets)

Two long rows of town houses are the outstanding features of this almost purely residential street. It is a delightful place in which to live and has a warm, human scale. Here, the disparity in height between the apartment houses and the town houses is minimal, giving the street a sense of unity which is not always to be found.

On the north side, the long row of town houses is at the east end, whereas on the south side, the long row of houses is located toward the western end of the block.

The best preserved house in the attractive row on the north side is located on the corner of Fourth Street. This fine Italianate house, of brick with brownstone trim over a rusticated stone basement, has segmental-arched doorway and windows, crowned with corniced lintels. This house and its twin have handsome bracketed roof cornices. Such buildings as this establish the character of a street, especially when located conspicuously on a corner site.

On the south side, a splendid Federal house, near the eastern end of the block, retains its original, handsome doorway and, although two stories have been added, it is one of the outstanding houses on the street. At the Bleecker Street end stand two houses built in 1818, among the oldest houses in The Village. Of these two, the one on the right, virtually unchanged with its Flemish bond brickwork, high stoop, splayed window lintels with keystones and arched doorway, is an outstanding example of Federal architecture and a star in the firmament of West Eleventh Street.

This house, left virtually unchanged, stands in sharp contrast to the remodeling treatment of one of a pair of handsome brick apartment houses directly opposite. Here the imposing entranceway with its entablature supported on columns was replaced by a Twentieth Century curtain wall which occupies the space of the first and basement floors. Although separated by a fire escape balcony from the floor above, no attempt was made to relate its overall width to that of the window above, nor was the window module in any way observed. This is a clear case where, had regulatory design controls been in effect, the alteration would have been given a character more suited to such a handsome street.



WEST ELEVENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

- #258 This one-story studio with brick wall surmounted by a skylight was built in the Twentieth Century. It stands at the rear of the corner house (No. 284 West Fourth Street).
- #260 The principal beauty of this house is its superb Federal ironwork. Now a three-story building with French casements and Italianate cornice, added in 1872, this was originally a two-story Federal house built of Flemish bond brickwork. It was erected in 1830 for John Mildeberger, a wealthy tallow chandler. The wrought iron openwork newels and the handrailings of the stoop are the superb originals with Gothic motifs at the landing, derived from English origins via the architectural handbooks of Batty Langley. Another unusual feature is the handsome twisted ironwork at the top of the newels supporting pineapples, the symbol of hospitality. The original areaway railing has been supplemented by the addition of cast iron finials at the top.
- #262 The most distinctive feature of this house is its richly detailed Federal doorway. Now a four-story house, with Italianate cornice similar to its neighbor's on the east, it underwent considerable restoration in 1920 including new windows. Originally it was a two-story town house of Flemish bond brickwork, built in 1828 for Lavinius C. Heroy, a sashmaker. It now has deeply cut, paneled lintels in the Federal manner at all four floors, full-length Italianate style parlor windows with transoms, and vermiculated brownstone veneer covering the basement wall.  
The beautiful Federal doorway has slender fluted Ionic colonettes and half colonettes supporting a richly molded transom bar, blocked forward to receive them. They are enhanced by the simple, undecorated side lights, of three panes of glass. Above is a large transom with glass actually set in lead, in a rectangular pattern, surrounded by an egg and dart molding.
- #264 Originally a stable, this four-story brick building was built in 1868 for Peter Nodine, a carman whose home was on West Seventeenth Street. It has handsome paired, triangular-pedimented windows at the center, except at the third floor where the window is crowned by an arched pediment. The building has a bracketed sheetmetal cornice. The present smooth-plastered first floor was altered for warehouse use, but cast iron columns supporting the building are still fully revealed at either side.
- #266 Designed as a dumbbell-plan apartment house, this five-story brick building was erected in 1887 for Harris and Samuel J. Silberman from designs by Julius Boekell & Son. The entrance floor, of rock-faced brownstone, has a central front door with arched transom. The doorway is flanked by bold pilasters with brackets supporting a cornice slab at the bottom of the fire escape. The large arched windows on either side of this doorway have heavy stone frames with keystone and intermediate stone blocks. The second floor windows have drip moldings and double incised arch motifs. The unusual areaway railing is patterned after the medieval revival work of the Eighteen-sixties so much influenced by the French architect, Viollet-le-Duc.
- #270  
(#268-272) This six-story brick apartment house was erected in 1924 for Merowit Construction Co. from designs by Sommerfeld & Sass. It is simple in the extreme with evenly spaced windows. The first two floors are of rusticated brickwork, and the front doorway is projected forward beneath a stone gable, surmounted by a stone-trimmed window. A high, brick parapet crowns the building at the top.
- #274 In 1845 Jacob F. Hertzell built a four-story Greek Revival brick town house, with low casement windows in the attic. A retired baker, he made his home here. It has been modernized with basement entrance by transferring the handsome stone doorway and wood doorframe to the basement. The original floor-length parlor windows, with attractive railings, are still in place. An appropriate diminution of window heights, ascending, is well expressed on this front. A dentiled cornice crowns the building effectively.

WEST ELEVENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#276 &amp; 278

These two houses are essentially a pair, although they were built a year apart for different people in the Eighteen-fifties. Built as three-story brick houses with high stoops and Italianate cornices, they now have basement entrances. The present splayed window lintels at both houses were inspired no doubt by the earlier Federal houses adjoining them to the west. The exterior of No. 276 was extensively altered in 1924, when the house was converted to studio apartments. Its present appearance is Federal, of the Eclectic period, with tall round-arched windows at parlor floor, and the lintels have keystones throughout. The front door has a low fanlight and is flanked by side lights. The doorway has fluted pilasters supporting a cornice slab.

No. 276 was built in 1852 for William J. Haddock, a tobacco merchant, who made his home there together with Arthur H. M. Haddock. Each of them developed a Greenwich Village block nearby. No. 278 was built for William Bogert, the daguerrian, for his residence.

#280 &amp; 282

Among the earliest in Greenwich Village, these two houses were built by 1818, and No. 282 is today the handsome Federal prototype. Judging by the alignment of windows on their original second floors, they may have been a pair originally. They were among the nine houses assessed in 1818 to Aaron Henry on this block. The first three stories of both houses are laid up in Flemish bond brickwork. No. 280 was re-designed in 1929 for C. Rosenthal and Anita Willcox by Emilio Levy. By raising the floor joists of the old first floor, an entrance floor at street level has been achieved while reducing the height of the floor above. The addition of a large studio penthouse above the cornice at No. 280 makes it nominally a six-story building.

No. 282 is a three-story building over a basement which is unusually high for the Federal period, perhaps reflecting a change in street level. It retains a simple cornice with fascia board at roof level. Both houses have splayed window lintels with double keystones, and their original, handsome arched Federal doorways, with the arches set on paneled impost blocks above simple brick reveals. The arched transom at No. 282 has radial muntins, effective in their simplicity. Aaron Henry apparently did not live at this site, but elsewhere on West Eleventh Street. He was a retired clothier whose clothing store was on Water Street.

#284

Built in 1852 in the vernacular of this period, this four-story brick house has an attractive door with octagonal panels, and windows that are pleasantly proportioned and spaced. In the Twentieth Century, the fourth story was doubled in height in order to introduce a handsome top floor consisting of a large arched window with keystone, flanked by side windows and bull's-eye windows, all having brick frames, and a parapet at the roofline. This house was built as an investment for John B. Walton.

#286

In the Eighteen-fifties John B. Walton, a crockery merchant living on Renwick Street, consolidated his holdings by erecting this five-story brick house on this double corner lot (also called No. 399 Bleecker Street). Adjoining on the east is No. 284, built by him in 1852, and adjoining on the south is the row of three houses, Nos. 393-397 Bleecker Street, built by him in 1852-53.

It is worth noting that this corner house has the same paneled roof cornice supported by simple paired brackets as does its neighbor, No. 397, which is one story lower. On the Bleecker Street side are two ground floor stores. The house has a breadth of four windows on each side, and these windows diminish interestingly in size as they ascend. On the Eleventh Street side, the window lintels are capped by diminutive cornices, and the simple doorway has paneled reveals.

Christopher Beakley had bought the corner lots with a dwelling house as far back as 1803, which he made his home by 1806, and his widow continued to live there until 1851. Beakley had previously been a tavernkeeper at the Flymarket. Conceivably a part of his house might have been included in the present building.

WEST ELEVENTH STREET (Between Bleecker & Hudson Streets)

A feeling of openness pervades this short section of street due to the lone apartment house, with playground adjoining, which faces it on the north side.

The south side is a delightful admixture of houses and apartment houses with an uneven skyline, yet no house is more than one story taller or lower than its neighbor. Interesting contrasts present themselves at mid-block where an ornate apartment house with rusticated base, arched windows at the top floor, and a rich heavy cornice, is set between two plain but attractive Greek Revival town houses. This sort of contrast not only gives aesthetic interest to a street but lends a feeling of historical continuity.

WEST ELEVENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

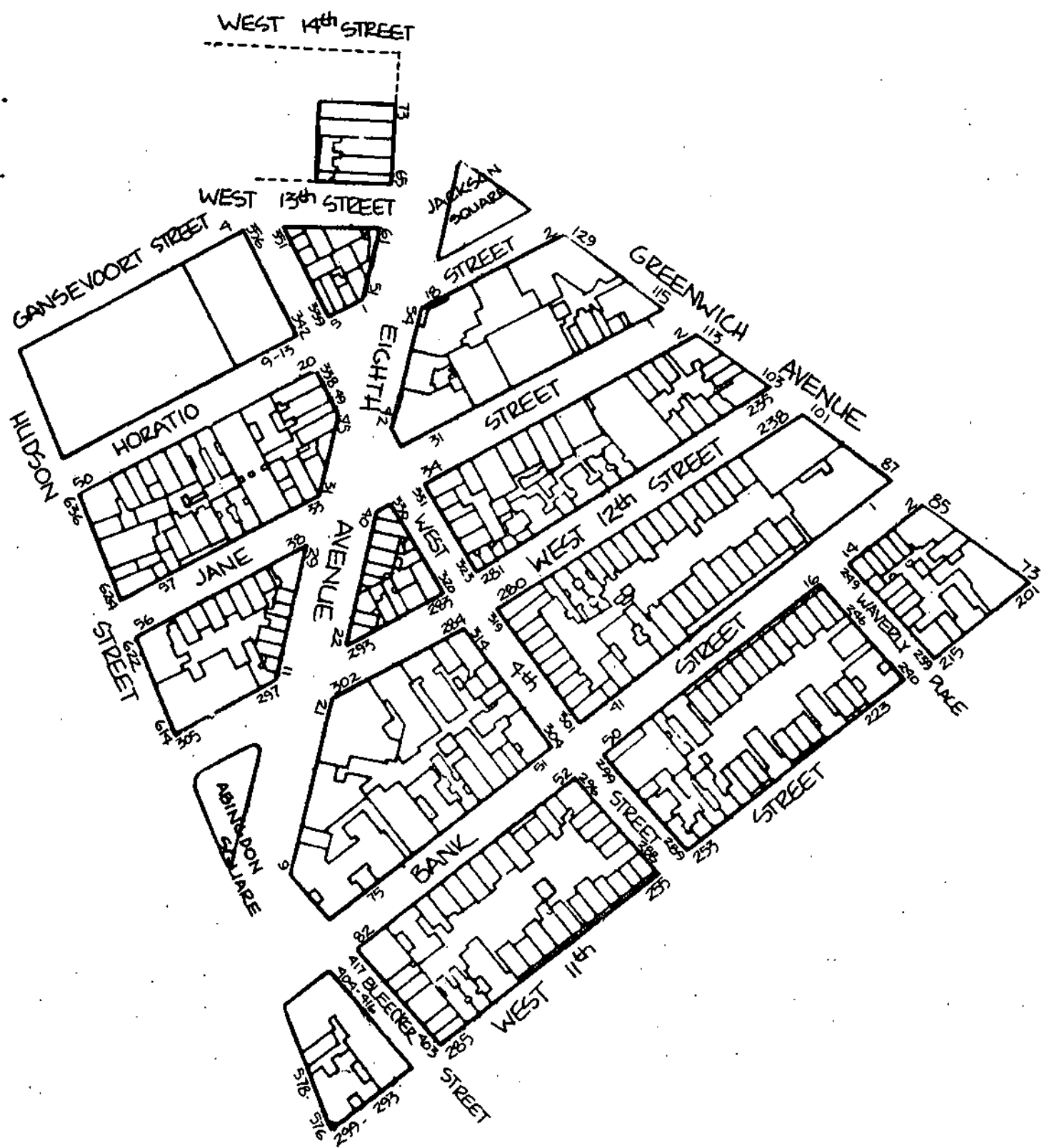
- #288 On the corner stands a five-story brick building erected in 1888, which fronts on Bleecker Street (described under No. 400 Bleecker Street).
- #290 This four-story building, with store at street level, was built in 1860. Twentieth Century changes included the insertion of a Greek Revival doorway with a transom bar surmounted by a handsome anthemion motif, and window lintels with central design surmounted by an anthemion. A fire escape, with an attractively designed handrail, is shared with its neighbor, No. 292.
- #292 This three-story brick house with brownstone basement, and dormers with hipped roofs, has a functional appearance, its decoration being limited to a brick, dentiled cornice at the roofline and to the shared fire escape, just mentioned. The original dwelling, two stories high, was erected in 1833 by Abraham Labagh, a stonecutter, who had bought six lots on the block in 1806 and who lived at No. 298.
- #294 Built in 1841-42 for Samuel Frost, this three-story brick house has a simplified Greek Revival portico and diminutive, stone cornices over its window lintels. The handsome wrought iron handrailings at the stoop have castings along their base and a curvilinear design under the handrails. They terminate by being swept around slender, cast iron newel posts.
- #296 This five-story brick and stone apartment house was erected in 1899 for the Cooper family using plans of G. A. Schellinger. With rusticated stone first floor, this building has a central entrance framed by pilasters and an entablature. The top floor has arched windows with keystones, above which are a richly decorated fascia and a cornice carried on console brackets.
- #298 This handsome Greek Revival house, as we see it today, is the result of an alteration of 1834 which incorporated an earlier house built about 1808, in both instances by Abraham Labagh. It is of brick, three and one-half stories high, with stone doorway consisting of pilasters supporting an entablature, and has typical window lintels with miniature stone cornices. It has low attic windows in its fascia board which cut through an ornamented taenia molding. The roof rises to a low peak. The ironwork at stoop and areaway has castings of the period. (The hallway retains its original Federal woodwork.)  
Abraham Labagh, stonecutter, had purchased in 1806 a row of lots on which he built this house, which was his home from 1811 until his death in 1835. Labagh's heirs sold the house in 1851 to Jerome B. King, a plasterer, who also made his home here, when the address was still known as No. 92 Hammond Street.
- #300 This building (described under Nos. 570-572 Hudson Street) occupies the corner site.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 8



**AREA 8**

ABINGDON SQUARE

The houses facing Abingdon Square are described under the appropriate streets: Eighth Avenue, West Twelfth Street and Hudson Street; also (in Areas 8 and 9) Bank Street.

BANK STREET (Between Greenwich Avenue & West 4th Street)

This is a fine residential street which enjoys a handsome balance, both sides being very similar in their configurations. Both have low apartment houses at or near their ends, closing attractive rows of three and four-story houses which fill the center of both blocks.

On the north side, a long row of Italianate houses is set back slightly from the sidewalk. The last two of these houses on the west end tell us how handsome this row was before any changes were made. Adjoining on the east are three houses belonging to the late Greek Revival tradition. Near the west end of the block stands one of the finest Greek Revival houses in The Village. It has an interesting cornice with a wood fascia board displaying garlanded bull's-eye windows and moldings in Greek designs. Adjoining it, in a rear addition to the house at the corner of West Fourth Street, is a Federal doorway which is one of the architectural gems of The Village.

Accents of individual beauty, such as these, distinguish this Historic District and make it outstanding within the City.

The south side is interrupted by Waverly Place. Between it and the apartment house on Greenwich Avenue stands a dignified row of brownstone Italianate houses. West of Waverly Place a very fine row of houses extends for a great distance. It has the notable feature of an absolutely level cornice line, a rarity in this City where alterations and additions are so generally the case. The houses are Greek Revival in design, and they display unusual lintels with a low ogival arch design cut into them, a forerunner of the Gothic Revival. Since Greek Revival house types generally followed such a uniform tradition of design, variations such as these lintels lend special charm and interest to a row of houses. At the west end of the row two ornate apartment houses of medium height close the block effectively with only a small garage between them and Fourth Street.

This garage, a commercial intruder in the residential block, leaves much to be desired in its design. Were such a structure to be built in future, design controls would insure that it be built in harmony with its neighbors and not violate the character of a block such as this.

The popular belief is that Bank Street derived its name from the fact that some banks moved to this area during the city's periodic yellow fever epidemics; while quite logical, this tradition is apparently apocryphal. The move uptown on the part of banks included the temporary removal of the Bank of New York to Bank Street, as a result of the serious epidemic which struck the city during the summer of 1822.

BANK STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

#2-4

This six-story apartment house (described under Nos. 81-85 Greenwich Avenue) was erected in 1902.

#6-14

This handsome block of five buildings was erected in 1861 for James Haight, Jr., a year after his purchase of the property from John Lozier, a landowner who had been important in city affairs for many years. The block retains much of its original character and is a fine example of Italianate ashlar brownstone, so popular at that time. The fact that this block or row of houses was considered as a uniform row may be seen in the corner treatment, where corner stones (quoins) are used to make the transition from stone to brick. The five separate entrances to the houses, at street level, have had their original frames stuccoed-over to form rectilinear entranceways. The windows are all segmental-arched, and their sills are supported on small corbels at the ends. Double-hung sash appears at all the windows, except for most of the windows of the fifth floor, where separate windows

BANK STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)#6-14  
cont.

were joined together in the Twentieth Century to provide openings for triple casement windows. The simple, attractive, wrought ironwork at the entrances is modern.

BANK STREET South Side (Betw. Waverly Pl. & West 4th St.)

#16-34

This row of ten houses, built in 1844-45, is one of the outstanding residential rows in Greenwich Village. It retains much of its original character and is especially interesting for its combination of basic Greek Revival form with picturesque elements derived from the Gothic Revival. The continuous cornice line, identical stoops, and ashlar basements all unify the row to provide one of the most attractive terraces in Greenwich Village. Out of this entire row, only three of the houses (Nos. 18, 24 and 28) have had their stoops replaced by ground floor entrances.

These Bank Street row houses have high stoops leading, in some cases, to the original, handsome late Greek Revival doors, flanked by pilasters with Corinthian capitals and narrow sidelights, the whole surmounted by a transom bar and rectangular transom. An unusual canopy, supported on vertically placed console brackets, shields the entrances: the projecting cornice, in each case, has a row of delicate dentils on its under side while the lintel is decorated with a very shallow ogival type Gothic arch. The ogival motif, seen above the doorways, recurs at all of the windows and is an early manifestation of the new Gothic mode which was just coming into vogue. The continuous roof cornice, which stems directly from the Greek Revival, is delicately dentiled.

In the case of Nos. 18 and 24, a window at first floor level has replaced the former doorway, but the original door lintel has been retained. Several of the houses retain double-hung muntined sash, and Nos. 20, 22, 24, 26, 30, 32 and 34 still have their long parlor floor windows, so typical of the period. It is unusual to have a whole row of houses with original ironwork, as here, with the exception of the areaway ironwork at No. 28 which was replaced when the stoop was removed. The pattern employed is the usual Greek Revival design, featuring the Greek fret. The spindles of the handrailings at the stoops have additional castings in the center. The fret design is used both at the top and bottom of the areaway railings.

This row of houses has been so well maintained by its owners that it is one of which New Yorkers can well be proud. Stephen B. Peet, a real estate developer, for whom the row was built, had purchased the land from the Bank of New York in 1843. With the help of purchase money mortgages, he developed this as well as other properties in The Village on Perry, West Eleventh, and West Thirteenth Streets. Of the row of ten late Greek Revival houses erected in 1844 on lots adjoining the Bank Street houses and facing on West Eleventh Street, only four remain today, Nos. 223, 225, 231 and 233. Peet lived in one of the West Eleventh Street houses himself from 1844 to 1846, long since replaced by an apartment house (No. 237).

#36-40

Reuben R. Wood, a builder who had established himself in business in the early Eighteen-thirties, and who did a considerable amount of building in Greenwich Village, erected this row of brick three-story Greek Revival dwellings in 1851. Originally the row consisted of four houses, including No. 42, later replaced by an apartment house. Wood had purchased the property a year earlier from Gorham A. Worth, for whom, in 1851, he built four houses on adjoining lots facing on West Eleventh Street (Nos. 237-243).

The Bank Street houses, which conform to the pattern established by the earlier Peet Row, are approached by high stoops leading to attractive Greek Revival doorways of brownstone with "eared" frames, a late survival for this period. Nos. 36 and 38 have their doorways placed next to each other and are united by a cornice surmounted by a low pediment. No. 36 retains its original floor-length French windows at parlor floor level. Fine examples of the original Italianate cast iron railings adorn the stoops and areaways of all three houses. The windows all have cornices above the lintels. The elaborate Neo-Grec bracketed roof cornices, crowning the three houses, date from the Eighteen-seventies when the buildings were altered. The roof

BANK STREET South Side (Betw. Waverly Pl. & West 4th St.)#36-40  
cont.

cornices at Nos. 36 and 38 are almost identical: both have dentils between the brackets and paneled fascia boards. At No. 40, the cornice is supported by brackets with bosses and triglyphs between panels. No. 40 has exterior blinds, added at a later date, on all the windows.

Thus, in spite of later modifications, these three houses retain many of the typical features of the late Greek Revival style, which lingered on even into the Eighteen-fifties in substantial middle class row houses such as these.

#42-44

Erected in 1910 for Charles Rubinger and designed by Henry S. Lion, this six-story brick apartment house belongs to the period of Eclecticism in architecture. Stone trim is used as a contrast in the canopied entrance porch, window lintels, and band courses with a guilloche pattern. Additional interest is given the building through the use of horizontal stone band courses and sculptured ornament in the arched pediments over the second story windows. The wrought iron railings around the areaway are extremely elaborate. A fire escape runs down the center of the facade, and the building is crowned by a strongly projecting bracketed roof cornice.

#46

This narrow five-story brick building, faced with stone, was erected in 1889 for William Rankin in the Classic style and was designed by James W. Cole, architect. The stone is rusticated at the first story level. The windows of the second and fourth floors are crowned by classical pediments resting on corbels. The asymmetrically placed entrance doorway is flanked by pilasters and surmounted by a lintel and cornice. A projecting roof cornice with brackets crowns the building. A fire escape runs down the right side of the facade terminating above the entrance door.

#48

This low, two-story, brick building of 1910 is now a garage but once served as a stable at the rear of the lot of the corner house, No. 299 West Fourth Street.

#50

This is the side entrance to No. 299 West Fourth Street, erected in 1827-28 for Samuel Z. Smith. The chief interest of the Bank Street flank consists in the brickwork which shows traces of the original sloping shoulder of the pitched roof. This must once have been a very handsome Federal residence. The most notable feature of this original house is to be found in the blocked Federal lintels with foliate forms carved in the center and end blocks. These windows may be seen on the Bank Street side. Equally evident is the fact that the building originally was only half as deep as it is today, although an extension had already been built by the Eighteen-fifties, when it was already a commercial property.

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)

The corner house, No. 301 West Fourth Street, was one of a block of houses erected in 1836. No. 301 was built for Alfred Carhart, a hay carter of No. 28 Fourth Street, who later served as Inspector for the U. S. Customs and as a State Assemblyman. The building is interesting for its excellent brickwork, laid in Flemish bond, and for the two chimneys and window arrangement, indicating the approximate outlines of a typical gable-ended Federal house before the top floor was raised to full height front and rear.

#41

The little one-story brick building was created after the middle of the Nineteenth Century by using the space at the back of the lot of No. 301 West Fourth Street. It now serves as a back entrance to that building. The doorway, one of the architectural gems of The Village, was quite possibly transferred to its present location from the front of the house on West Fourth Street, together with fine openwork wrought iron newel posts which, until recently, graced the entrance. This late Federal doorway, almost identical to an 1829 example at No. 329 West Fourth Street nearby, is made of wood and is surmounted by a rectangular transom. The eight-paneled door, framed by a pair of Ionic columns at each side, is typical of the Federal



BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)#41  
cont.

period, as are the rustications of wood behind them. The two columns flanking the door are virtually free-standing, and the half-columns in the corners are set in the same plane. Between each set of columns one can catch a glimpse of the narrow sidelights at each side of the door. The transom bar, blocked forward above the columns, is remarkably well preserved and has the characteristic egg and dart molding under the cornice.

#39

This attractively remodeled four-story brick dwelling was originally built in the late Eighteen-thirties for Alfred Carhart, who also owned the corner house, No. 301 West Fourth Street. Altered in 1919, and several times thereafter, it is now a two-family house, with separate entrances at grade on each side of the facade. The introduction of two entrances evidently necessitated a new design for the windows of the second floor, as may be seen by a comparison with those of the third and fourth stories, which retain their original position. Painted cast iron columns, which indicate that there was once a ground floor store here, extend from the first through the second floor, visually separating the entrance door from the main body of the house. The windows of the upper floors have the traditional double-hung muntined sash. The lintels above the windows have been altered by the addition of cornices. The building is crowned by a low brick parapet with stone coping.

#37

Erected in 1837 for Jonathan H. Ransom, a leather and shoe merchant at 86 Pearl Street, this very handsome brick house, with rusticated stone basement, is an outstanding example of the Greek Revival style. It is a three and one-half story house with dormers, and has a cornice with windows in it. The dignified classic doorway, flanked by pilasters supporting a modillioned entablature, is approached by a low stoop. It has an exceptionally fine decorated transom bar of anthemion (honeysuckle) design. The sheetmetal cornices above the window lintels were added later to protect the stone cornices indigenous to the Greek Revival style. The interesting wood fascia board with garlanded bull's eye windows, with an egg and dart molding below and leaf and tongue molding above, is an unusually distinguished feature of Greek Revival architecture. Two simple pedimented dormers may be seen above the roof cornice. The windows of the facade have double-hung muntined sash. The ironwork is a combination of modern and old work; the section at the areaway, with its Greek Revival fret design in wrought iron, is the original. The cast iron handrailings and newels of the stoop represent later Nineteenth Century additions.

#33-35

This six-story apartment building, erected in 1913, proto-modern in style, is interesting in its combined use of brick and stone band courses to produce varied designs. Vertically laid bricks used as horizontal band courses cleverly emphasize certain parts of the building, as in the banding at the ground floor, and serve as window lintels at the upper floors.

#31

This five-story brick apartment house, with brownstone first floor and basement, was erected by Charles Rentz in 1891 for Andrew Brose and Charles Rentz. It is transitional in style with the round arches of the Romanesque Revival at the first and top floors and elements of the late Queen Anne in such details as the terra cotta panels below the windows of the upper floors and the roof cornice. The first floor has arched windows and an entrance porch with squat granite columns derived from Romanesque tradition.

#29

This well-proportioned three-story Greek Revival house was erected in 1840 for William Harsell, a sash and window frame maker of 12 Wooster Street and a State Assemblyman in 1838. Harsell had purchased this property, as well as the lot to the west, in 1835. His land extended through to West Twelfth Street (Nos. 262-264) in 1835.

The facade is brick, over a stone basement. The handsome Greek Revival doorway is approached by a low stoop. The double doors are deeply recessed and flanked by paneled reveals decorated with a rope

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)#29  
cont.

molding of the Italianate period. Sheetmetal cornices of a later date appear above the window lintels. A bracketed roof cornice with modillions, identical to the one opposite at No. 38 Bank Street, is an addition of the Eighteen-seventies. The graceful ironwork at the stoop, with its wrought iron curvilinear design in the upper section and interesting openwork newels with finials, resting on stone pedestals, is the original, as is the wrought iron areaway railing with Greek Revival fret castings used as a border at its base. The first floor iron window balconies are additions of a later date.

#17-27

This fine row of Italianate houses was erected in 1856-57 by Linus Scudder, a mason-builder long identified with the development of The Village, in association with Henry L. Cathell, who also was a builder.

The original appearance of these houses is best seen at Nos. 25 and 27. Three stories in height, with full basements, they are constructed of brick with stone trim. They are grand in scale and have high, wide stoops. No. 27 has a rusticated basement, while that of No. 25 is smooth-stuccoed. They have the typical high stoop of the period embellished by handsome cast iron stair and areaway railings displaying a wreath or circle motif, a favorite with the Victorians. The entrance doorframes have heavy moldings and lead to deeply recessed doors framed by rope moldings. The opulently carved paneled outer doors are the originals. Also characteristic of the period are the gracefully curved "eyebrow" lintels over the segmental-arched entrance door frames, as well as the French windows of the parlor floor at Nos. 23 and 27. The houses are crowned by projecting bracketed roof cornices. A penthouse was added at No. 27, which was recently purchased by Theodore Bikel, the well known actor and folk singer.

No. 23 is similar to its neighbors to the west, except that an additional story was added later in the Nineteenth Century, together with a delicately detailed roof cornice with carved brackets and paneled fascia board.

The next house, No. 21, has been completely altered as a result of conversion, first for the use of the Christian Reformed Church in 1893, and later as the headquarters for various political clubs. The stoop was replaced by a basement entrance and the windows are modern steel casements. A new brick front, making use of medieval elements of design, has extended the height of the building to four stories, terminated by a roof parapet which is level with the cornice of No. 23.

The next two houses, Nos. 17 and 19, were also part of the row of 1857, as may be seen by comparing them with No. 23. They have been raised in height to four stories. No. 19 has no roof cornice, merely a stone coping, in contrast to No. 23. No. 19 still retains its original doorway, stoop, rusticated basement and ironwork, identical to Nos. 23, 25, and 27. Although No. 17 has been well maintained, it has been extensively modified by the elimination of the stoop in favor of a basement entrance and the addition of a fourth story, crowned by a bracketed cornice. The window lintels all have "eyebrow" cornices above them.

Scudder & Cathell had purchased the land in the Spring of 1856 from the Peugnet brothers, Louis and Hyacinthe, two Frenchmen who from 1839 on had maintained an Academy, or a school for boys, in the premises formerly occupied by the Orphan Asylum Society, situated in the middle of the block bounded by Bank and West Twelfth Streets. The site now occupied by Nos. 25 and 27 had served as a play area for the Academy.

#11-15

The next three houses were built somewhat earlier than their neighbors at the west and are Greek Revival in style. No. 11, the residence of Louis Peugnet after 1845, was the first house to be built on the large plot, extending through to West Twelfth Street, assembled by the Peugnets between 1836 and 1841 from Samuel Bayard, attorney, of Princeton, New Jersey, and from the (Protestant) Orphan Asylum Society. The Peugnets, who had been officers in Napoleon's army at Waterloo, were involved in a plot to rescue Napoleon from Elba and bring him to Canada, where they had emigrated in 1822.

BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)

#11-15 Later they moved to New York and established an Academy, or school for boys, under the auspices of General Lafayette. After trying several other locations first, they opened the Academy on the site of No. 15 Bank Street in 1836 and remained there until they moved the school to No. 27 (discussed above).

No. 11, built in 1845, may be considered the prototype for this late Greek Revival group of three houses. A high stoop leads to a deeply recessed, Greek Revival entrance door, with narrow full length sidelights and glazed transom above, framed by a severely simple doorway. The doorway retains its Greek proportions, although it is now altered and stuccoed over. The muntined windows, with their lintels flush with the brickwork, show little indication of modification. The sheetmetal roof cornice with its plain fascia board is a latter-day replacement. The long parlor floor windows retain their double-hung muntined sash. The ironwork at the stoop and the yard railing are Greek Revival in style, while the very handsome and unusual balcony appears to belong to a later period.

Nos. 13 and 15, two late Greek Revival houses, were built on property which the Peugnets sold in 1851 to Reuben R. Wood, a builder, who also purchased the adjoining lots fronting on West Twelfth Street. He immediately sold the property to Theodore R. Riley, for whom he then built the two houses in 1852. These two houses are of brick above stone basements, No. 15 still retaining its rustications. Both have been altered by the addition of high parapets finished off with stone copings, making them considerably taller than No. 11. A basement entrance, with a doorway in classical style, has taken the place of the stoop and parlor floor entrance (on the left side of the house) at No. 15, but No. 13 retains its stoop leading to a modernized simplification of the original doorway. No. 13 retains its floor-length, double-hung parlor windows, while at No. 15 they have been bricked-up to sill height. The windows, which retain their old style muntined sash at No. 13, have been modified at No. 15. The ironwork of both houses is modern, consisting of a simple heavy "X" design at No. 15, with very delicate, undecorated railings at No. 13.

#9 This house, built in 1857 on land held until then by Louis Peugnet, and which had been part of Asylum Street (Waverly Place), conforms in general style to the Italianate town houses (Nos. 17-27) built by Scudder & Cathell at about the same time. While it has been modified by the addition of a fourth floor above its bracketed and paneled cornice and by the bricking-up to sill height of the parlor floor windows, it retains the general proportions of the other houses. It has a high stoop and a handsome paneled door with a glazed transom. A straight cornice surmounts the segmental-arched entrance doorway. The ironwork of the stoop handrailing, using the classical fret design at mid-height, is modern.

#1-7 This six-story corner apartment house (described under Nos. 87-95 Greenwich Avenue) was erected in 1928-29. Willa Cather, the famous novelist, lived at No. 5 Bank Street, on the site of the present apartment house, from 1913 to 1927.

BANK STREET (Between West 4th & Bleecker Streets)

Interesting contrasts may be seen on this primarily residential street where elaborate turn of the century apartment houses and commercial buildings stand side by side with simple Greek Revival town houses.

Both ends of the street are flanked by six-story apartment houses which, on the south side, lend contrast to the long row of lower residences in between them. On the west end, adjoining the apartment house, there stands a fine prototype house, two stories high with attic, which displays handsome wreathed windows cut in the fascia board beneath the roof cornice. The fine pilastered doorway and stoop with its iron handrails all tell the story of another era and make this house one of those many treasures to be encountered in The Village. The rest of this row belongs generally to this same period with the introduction of some houses of a later date which by contrast lend architectural variety and interest to the entire row.

BANK STREET (Between West 4th & Bleecker Streets)

The north side retains three town houses near the east end. Two commercial buildings built in the early Nineteen-hundreds are located near the end apartment houses. One of these, the westernmost, is now a school and, although intruders, they are both exceptionally handsome examples of their period.

Turn of the century apartment houses fill the middle of the block and display a wealth of detail at the windows and doors. The apartment house at the west end of the block, on the north side, is quite large, although it is only six stories high. It was built in 1938 and, with its horizontal bands of different colored brickwork between windows, had the "new look" for that year.

BANK STREET South Side (Betw. West 4th & Bleecker Sts.)

#52-54

This six-story brick apartment house of 1903 (described under No. 296 West Fourth Street) has a corner store at the ground floor.

#56

Erected in 1833 for the Reverend Joseph Carter, whose Academy was located at 294 Hudson Street, this three-story house is early Greek Revival in style. The brick front is constructed in Flemish bond, over a rusticated basement. A bracketed roof cornice and sheetmetal window lintels of later date have recently been removed as a result of an attractive restoration. The simple fascia board of the roof cornice may well be the original. The front door once had narrow sidelights and is surmounted by a rectangular transom. The wrought iron hand-railings of the stoop are the Greek Revival originals and have curvilinear wrought ironwork in the upper section. The unusual openwork circular newel posts, set on stone bases, are surmounted by pineapples of painted brass. The pineapple motif was a popular symbol of hospitality in those days.

#58

Originally Greek Revival in style, this three-story house of the mid-Eighteen-forties later acquired a fourth story and an imposing, bracketed Italianate cornice. The house retains its stoop and long parlor floor windows. An unusual central escutcheon embellishes the sheetmetal cornices over the windows of the fourth floor; the bold sheetmetal window cornices of the lower stories are likewise later additions. The house was originally erected for John Van Nest, associated with the long-established family saddlery business at 114 Pearl Street.

#60

Set back slightly from the street, this town house of 1853-54 was erected for Thomas Wiley, Jr., as his home. Wiley & Company, tailors, were located in the neighborhood, at 701 Greenwich Street. Originally Italianate in style, the house was considerably modified in later years. The stoop has been replaced by an entrance through the basement and the fenestration altered by the bricking-up of the parlor floor windows to sill height and the introduction of shorn-off, segmental-arched lintels. The front wall has been extended up in the form of a brick parapet, which replaces the former cornice.

#62

This attractive three-story brick house, although built as late as 1836, still employs the Federal Flemish bond in its brickwork. Belonging to the vernacular in its simplicity, it is nonetheless pleasing in its proportions and fenestration. An unusually low stoop leads into the house. The Federal type paneled lintels above the third story windows are evidence of the original appearance of those below. A simple cornice crowns the house. It was erected for Leonard Kirby, a dry-goods merchant at 47 Cedar Street.

#64-66

Both of these three-story brick houses, which are so dissimilar, were erected for and by Andrew Lockwood in 1841. Lockwood, a well-known Village builder, maintained his shop at 17 Tenth Street under the firm name of Lockwood & Company. Nos. 64 and 66 are only two of more than a dozen houses which were erected on lots he had purchased in 1835 for development; his property ran from the present No. 64 through 76 Bank Street and included adjoining lots facing on West Eleventh Street, Nos. 263 through 277. He made his home at No. 269

BANK STREET South Side (Betw. West 4th & Bleecker Sts.)#64-66  
cont.

West Eleventh Street (formerly 61 Hammond) from 1836 to 1848, and, after his death, his widow lived at No. 64 Bank Street.

Nos. 64 and 66 were built in the Greek Revival style, but have undergone extensive alteration, particularly at No. 64. Here, the attic story was raised and a basement entrance has taken the place of the stoop and entrance doorway at parlor floor level. The handsome cast iron balcony railings in front of the tall parlor floor windows are Italianate in style and must have been added somewhat later, at the same time as the projecting bracketed roof cornice enhanced by modillions and dentils.

In contrast to the shaved-off window lintels of Nos. 64, No. 66 retains small cornices over the second and third story window lintels. The main entrance leading into the building is unusually low for the period and the door is probably original. It has a narrow alleyway entrance at the extreme left. A simple original wood cornice with modillions crowns the building. The ironwork around the doorway, a later replacement, is a good example of Italianate cast ironwork. It has an unusual "rose window" motif at the center of each panel.

#68

Built in 1863 by and for Jacob C. Bogert, builder, this well-proportioned three and one-half story brick town house with dormers typifies the new elegance of French Second Empire style, so popular with the upper middle class in New York City at this period. The house retains its original high stoop and curved "eyebrow" cornices over the segmental-arched doorway and windows. The windowsills, with projecting moldings, are supported by brackets. The basement story and handsomely framed doorway are stone. The wrought iron railings are Neo-Federal in design and represent additions of a much later period. Supported on vertical console brackets, the elegant cornice displays rectangular panels with central bull's-eye motifs in the fascia.

#70-76

No. 70 is one of a row of four Greek Revival town houses (Nos. 70-76) erected on land purchased in 1835 by Andrew Lockwood, already mentioned in connection with Nos. 64 and 66 Bank Street. Together with Amos Woodruff, mason, and Gabriel M. Baldwin and John Mills, carpenters, whose firm, Baldwin & Mills, was located at 49 Orange Street, Lockwood erected these houses between 1839 and 1842.

Originally, they were all two and one-half stories high, over stone basements, similar in appearance to No. 76, which is in mint condition.

Retaining some Greek Revival feeling, No. 70 was later greatly modified by the substitution of a basement entrance, with a pointed-arched doorway, for the former stoop, and by the addition of the top story. It is crowned by an imposing cornice with small console brackets. This house was erected in 1839 for Baldwin & Mills by Amos Woodruff.

No. 72, a handsome Greek Revival brick house, now three stories high, was erected in 1839 and retains much of its original character. The fine Greek Revival doorway, consisting of architrave and frieze, is flanked by pilasters and is crowned by a projecting cornice. The entrance door itself, deeply recessed, is framed by a pair of pilasters with Corinthian capitals, narrow sidelights, and a rectangular transom above. The windows are emphasized by sheetmetal lintels with projecting cornices which are later in date and cover the originals. The roof cornice, with four brackets resting on corbels dividing it into three paneled sections, is an interesting example of the work of the later Nineteenth Century. The ironwork of the stoop shows a fine combination of scroll wrought ironwork in the upper section, typical of the Greek Revival style, with handsome castings below. The curved openwork newels, on stone bases, are notable in retaining their urn-shaped finials. Taxes for this dwelling were first paid in 1839 by Amos Woodruff but the land was owned by Baldwin & Mills at this time.

Although the next two houses are almost identical and appear to have been erected at the same time, No. 76 was built first, from 1839 to 1840, while No. 74 dates from 1842. Both houses are exceptionally well proportioned and are among the handsomest on the block. With stone basements, they are approached by stoops which lead to a narrow pedimented, canopied doorway in the case of No. 74 and to the prototype Greek Revival doorway at No. 76, almost identical to the one at No. 72. The two-paneled door at No. 76, with anthemion ornament at the top and bottom of the panels, is flanked by pilasters and sidelights. The

BANK STREET South Side (Betw. West 4th & Bleecker Sts.)#70-76  
cont.

transom bar is pleasingly decorated by the anthemion honeysuckle motif. No. 76 retains its original roof cornice with tiny garlanded attic windows cut into the fascia board, a charming indication of the existence of an attic story. Above the cornice, skylights appear on the roofs at Nos. 74 and 76. The windows at No. 76 have double-hung muntined sash. At No. 74 there is an original, very simple, wrought iron stair railing with typical Greek fret designs at its base, while No. 76 has a simple railing at both the stoop and areaway, with curvilinear designs at the top and bottom, a later replacement. No. 74 was first taxed to Baldwin & Mills, No. 76 to William Burrell, a druggist.

#78  
(#78-80)

This six-story brick apartment house was built in 1908 by Charles B. Meyer, architect for Israel Lippman. Belonging to the Eclectic period of design, the stone window and door trim is contrasted effectively with the brickwork. The entrance porch, which supports the bottom of the fire escape, is framed by a pair of classical pilasters supporting deep horizontal brackets. A horizontal band course, with dentils below, separates the ground floor from the upper stories. The console motif appears in the keystones of the windows of the first and second floors. On the upper floors, the window lintels are given importance by elongated radial blocks both at the central keystone and at the ends. In addition, the brickwork is handled in an interesting fashion, with a horizontally grooved (rusticated) effect at first and sixth floor levels, and by the use of brick corner blocks (quoins) at the intervening floor levels. The cornice has been replaced by a plain brick parapet.

#82

This is the side entrance to the extension to No. 417 Bleecker Street, built on the site of a frame barracks which housed British prisoners during the War of 1812. This section was replaced later in the century by a brick building, which was raised from two stories and attic to three in 1884. In the Twentieth Century, the building was modified still further and raised an additional story. It is now occupied by a restaurant at street level, with a hotel above.

BANK STREET North Side (Betw. Eighth Ave. & West 4th St.)

#75

The large corner building (described under Eighth Avenue, No. 9 Abingdon Square), was erected in 1938 on land which included the site of the old Abingdon Hotel.

On the western portion of the site of this large apartment house once stood three handsome Greek Revival town houses, facing Abingdon Square (Nos. 1, 3 and 5). They were three stories high above basements and were approached by gracious stoops leading up to their front doors. The front doors were framed with exceptionally fine fluted Doric columns, surmounted by full entablatures. These houses were uniformly crowned with a cornice, above a fascia board, which displayed circular ornamental plaques. The end house at Bank Street (No. 1) had its two chimneys exposed to view, flanking a central attic window with connecting wall set slightly above the level of the top of the main wall.

They were adjoined by the Abingdon Hotel to the north, and they presented a remarkably handsome appearance facing the square.

#69  
(#69-71)

The Bank Street School, one of New York's foremost educational institutions, occupies this four-story building. It was originally erected in 1905 for Rudolph E. and Gustave Schirmer, sons of G. Schirmer, the founder of the music publishing house, G. Schirmer, Inc. The architect for the building was Howard Chapman. The starkly functional facade has been completely shorn of all ornament and smooth-stuccoed. At the upper floors, it has three bays of triple windows separated by masonry pilasters. A fire escape runs across the building at the fourth story, giving the effect of a balcony.

#65-67

Charles B. Meyers was the architect of this double apartment house of 1908 erected for Samuel Lipman. The windows provide the focal point: those at the ends of the building are surmounted by pediments from the

BANK STREET North Side (Betw. Eighth Ave. & West 4th St.)

#65-67  
cont. third through the fifth stories. A heavy roof cornice crowns this six-story building.

#63 Designed in modified Romanesque Revival style, this five-story apartment house of 1889 is entirely faced with brownstone. The architect, M. V. B. Ferdon, has contrasted the smooth stone with banded rustications with interesting results. The stone entrance porch, supported on stubby columns, serves as the terminal point of the fire escape which runs down the center of the building. A prominent roof cornice with closely spaced console brackets crowns the building, which was built for Henry W. Deane.

#61 This three-story brick building was erected in 1840 by George Webb, a builder and draftsman at 184 Wooster Street, who had purchased the property in 1835. A door at the left of the facade, at basement level, leads through a passageway to a three-story building at the back of the lot, erected the following year. The bracketed roof cornice and heavy sheetmetal cornices over the window lintels and door are later additions to protect earlier corniced lintels. The graceful handrailing at the stoop is the original, while the cast iron newel posts are characteristic of the heavier design of the third quarter of the Nineteenth Century. A similar house with adjoining passageway to a rear house at the back of the lot once stood on the site of No. 63.

#59 This six-story loft building of 1905 is a simply designed structure in which the facade is divided vertically into two sections, a narrow one to the left with single window, and a wider one to the right with triple window. It was erected for Cornelia S. Robinson by S. Robinson & Son.

#55 & 57 Both these three-story town houses of 1842 were erected by Aaron Marsh, who was a builder in the mid-Eighteen-thirties, and the owner of considerable property in the neighborhood. He purchased the lots in 1841 and sold No. 55 the following year to William Sharrock, a physician, who paid taxes for both houses. Marsh lived in No. 57 himself for a number of years after 1842. Both houses retain their Greek Revival doorways, with flanking pilasters and high entablatures. The door at No. 55 may have originally been transferred from the interior of No. 58. The deep roof cornice, with modillions and dentils at No. 57, has a finely detailed fascia board with attractive swirling motifs. The heavy sheetmetal cornices above the windows and the little corbels under the windowsills of No. 57 are later additions.

#51-53 This corner apartment building, six stories high, was designed in 1898 for J. M. Wimpie by George F. Pelham, architect. It is typical of the Eclectic style of the late Nineteenth Century. Built of variegated brick with stone trim, the architect chose classical motifs for the decorative accents: pilasters at the entrance doorway, a Greek key design in the band course separating the second and third floors, and pedimented windows at the center of the third and fourth stories. (It is also known as No. 304 West Fourth Street.)

BANK STREET South Side (So. of Abingdon Sq., Betw. Bleecker & Hudson Sts.)

A playground has replaced several Nineteenth Century buildings on this site.

BLEECKER STREET East Side (Betw. West 11th & Bank Sts.)

#403-415 This row of seven houses, built in 1860 by John D. Van Buren of Orange County, New York, on land he had purchased in 1852, is a good example of the vernacular of the day. Each house is four stories high. Originally, all had ground floor stores with cast iron columns; the stores at Nos. 403, 405 and 407 have been altered to apartments. Individual, but identical, roof cornices with modillions unify the row.



BLEECKER STREET East Side (Betw. West 11th & Bank Sts.)

#417

Historically, the site of this four-story building on the corner of Bleecker and Bank Streets is extremely interesting. It occupies the site of a former barracks, of frame construction, which housed British prisoners during the War of 1812. In 1901 the remains of this structure, which had been used as a private residence with a store at street level, was converted to the Laux hotel, named after the owner. By the later Nineteen-thirties, the building had been modified still further, faced with brick, and raised from three to four stories. It is now occupied by a restaurant at street level and a hotel above.

BLEECKER STREET West Side (Betw. Bank & West 11th Sts.)

#404-416

The eastern half of this block, adjoining Bleecker Street, is a playground.

EIGHTH AVENUE (Between Bank & West 13th Streets)

Standing in Abingdon Square and looking northward along Eighth Avenue, we are immediately struck by the contrast between the east and west sides of the Avenue. The west side remains virtually unchanged with long rows of three-story houses with shops at street level. The east side, which was once quite similar, has been occupied, within recent years, by high apartment houses, except for the block between Twelfth and Jane Streets which remains virtually unchanged.

These low-lying houses on the west side, with their stores at street level, were built in the vernacular of the day, and it is their very simplicity which constitutes their charm as a part of the cityscape. Houses such as these tell, better than words, the story of the life of the people as it was lived in the first half of the Nineteenth Century.

Of the large apartment houses which occupy part of the east side of the Avenue, it may be said of many of them, and particularly of the one at the southeast corner of Horatio Street, that no attempt was made to reflect the quality of The Village. It does not represent a gradual erosion of values--it is destruction knowingly wrought, the challenge of the thoughtless developer. The buildings of equal magnitude on Fifth Avenue teach the lesson that the high building need not necessarily defy an entire neighborhood but that, through proper design, even an outsize building can be made to blend with its surroundings.

EIGHTH AVENUE (ABINGDON SQUARE) East Side (Betw. Bank & West 12th Sts.)

Abingdon Square is a small triangular park with benches, named after Willoughby, the Earl of Abingdon, who married Charlotte, one of Sir Peter Warren's daughters. Before the Revolution, the Warren estate included a major part of what is now Greenwich Village. Abingdon Square, enclosed as a public park in 1836, serves as the southern terminal point of Eighth Avenue; the Abingdon Square numbering on the east side of the block between Bleecker, Bank and West Twelfth Streets should not be confused with similar Eighth Avenue numbers one block to the north, on the west side of the Avenue. Of the houses on the east side of the Square, No. 11 survives from the Nineteenth Century; all the other buildings are modern.

#9  
(#1-9  
Abingdon  
Square)

This large six-story apartment house (also known as No. 75 Bank Street) was built in 1938 by the Abingdon Court Company and was designed by Irving Margon. It covers the site of the old Abingdon Hotel (No. 1 Abingdon Square) which once stood on the oblique-angled corner formed by the intersection of Bleecker and Bank Streets and Eighth Avenue. It is built of brick.

#11  
(Abingdon  
Square)

Nestled between two large apartment houses, this narrow five-story building is the only one of the original houses left on this block. It was erected in 1855-56 for James W. Elliot, physician, as his own residence and is a dignified example of Italianate style. The store at street level is a later addition, however. The house has interesting



EIGHTH AVENUE (ABINGDON SQUARE) East Side (Betw. Bank & West 12th Sts.)

#11  
(Abingdon Square)  
cont. segmental-arched windows crowned by arched, corniced lintels; these lintels are carried on side frames with corbel blocks at the tops. The sills are molded and supported at the ends by small corbels. The roof cornice, with vertically placed console brackets, has handsome ornamental panels between them. At the time of building, this house was flanked on both sides by handsome Greek Revival houses, all erected almost twenty years earlier at the time of the creation of Abingdon Square Park. Facing the Park, this was a most desirable address.

#15  
(Abingdon Square) Six stories high, this brick apartment house displays late English Gothic detail at the doorway and first floor windows. It was built in 1927 for V. Green Co., Inc., and was designed by Sommerfeld & Sass. Paired windows flank the entry and extend the entire height of the building with drip or label moldings above those at the first floor. The dignified front door has a low, four-centered arch with label molding and stone trim surrounding it. The parapet at the roof has widely spaced crenelations and paired brick piers at ends and center carried up above its top.

#21  
(Abingdon Square) This sixteen-story brick apartment house of 1929-31 occupies the oblique corner angle at West Twelfth Street and is also entered from that street (No. 302). It is surmounted by a penthouse floor and central tower. With stores at street level, facing both the avenue and the street, it maintains throughout a rather uniform fenestration, utilizing a simple type window with central element flanked by smaller side units. Two windows on each side set above a continuous stone band course, at fourth floor level, have elaborate stone enframements of original design. The architects for the building were Boak & Paris for the Cobham Realty Corporation.

EIGHTH AVENUE East Side (Betw. West 12th & Jane Sts.)

The houses on this block were all erected between 1840 and 1842, beginning at the southern end of the block. Nos. 22-26 were built in 1840 on land owned by Aaron Marsh, who lived nearby on the site of the present No. 325 West Fourth Street. Marsh was very active in the Eighteen-forties in the development of this area of The Village. The property deeds indicate that the land passed back and forth between Marsh and two masons, John, Jr., and William Huyler (of Nos. 56 Grove and 44 Bedford Streets respectively) during the period of building. Since John Huyler, Jr., paid the taxes on No. 26, it is very probable that these two men were the actual builders of the first three houses. Another builder, Tarleton B. Earle, is associated with the houses on the northern end of the block.

#22 This three-story, pie-shaped, brick house occupies the lot at the intersection of West Twelfth Street. It was built in 1840 for Aaron Marsh and is also entered at No. 293 West Twelfth Street. Completely simple, it was built in the local vernacular of the period, retaining its original appearance above street level with plain wood cornice and flush, stone window lintels. The stores on the Avenue side underwent considerable remodeling in 1936. The small windows at the apex of the avenue replace the larger originals.

#24 This very shallow brick house, no deeper than its width, but taller than its neighbors, was also built for Marsh in 1840. Its lower floors have been extensively remodeled; there is a dignified store at street level with a wide expanse of brick above it, extending to the sill of the second floor window. Originally, it was a three-story house with basement. All that remains of the original may be seen in the muntined windows of the upper floors. A high brick parapet now replaces the cornice.

#26 Located on a gore-shaped lot, this three-story house was taxed in 1840 to John Huyler. It has a store at ground floor and muntined double-hung windows above, crowned by a brick parapet. Simple in the extreme, it resembles most nearly the corner house, No. 22, which is nearly the same height.

EIGHTH AVENUE East Side (Betw. West 12th & Jane Sts.)

#30 &amp; 32

These two brick houses of 1841 were identical until the doorway of No. 30 was converted for a basement entrance. They are three stories high and retain their muntined double-hung windows and plain wood roof cornices. The splayed window and door lintels are similar throughout. The buildings were built for William Faulkner, carter.

#34-36

Built in 1841 as homes for Abraham R. and William Soper, carters, these houses were originally three stories high. As seen today, they have been remodeled as an apartment house with central entrance at street level and store under No. 34. The building is now five stories high, crowned by a high brick parapet at the roof. The two lower floors were rebuilt in Roman brick with a soldier course at the top passing just above the second floor windows.

#38  
(#38-40)

These two severely simple buildings have recently been remodeled at ground floor to appear as one. No. 38, a four-story brick building, was erected in 1841-42 by Tarleton B. Earle, a builder, as his own home. He lived here in 1841-43 and then moved next door to No. 40. No. 40, a three-story corner brick house (also No. 330 West Fourth Street) was built at the same time as No. 38 for William A. Wood, a neighborhood grocer.

No. 38 has flush stone window lintels. A change in brickwork above the third floor and a bracketed roof cornice, which was recently removed, indicate that it was originally the same height as No. 40. During the recent alteration, the dentiled cornice at No. 40 was removed and, as a result, the house lost some of the fine quality it once possessed.

The two buildings have been painted the same light color and, although of different heights, appear uniform because of their new, similar brick roof parapets and a continuous store front. They share a common entrance at No. 38. The store front is dominated by plate glass display windows. These are surrounded by a grey composition material resembling granite beneath a sign which separates the store level from the upper floors. Although the two buildings present a neat appearance, structural changes and the loss of the original decorative features emphasize how alterations not guided by knowledge can damage the character of a neighborhood.

EIGHTH AVENUE East Side (Betw. Jane & Horatio Sts.)

#42-46

This eighteen-story apartment house, built in 1959, by and for the Inman Realty Corporation, is entered at No. 31 Jane Street. It represents a breaking away from the scale, the quality and the beauty that we have come to associate with The Village. The windows are still articulated as individual entities but are already being grouped in ever larger multiples unrelated to anything which adjoins the building. This block, with its three tiny houses flanked by apartment houses, is an example of the fate awaiting The Village if such new construction is permitted without any preliminary review of its design.

#48-52

These little three-story houses, so simple in style, remain as three ghostly survivors of a row of eleven identical houses which once occupied the entire block front. They were built in 1845 for Asher B. Hamlin, of Islip, Suffolk County, on land he had purchased for development in the spring of the same year. The three remaining houses are virtually unaltered, except for the first floor, occupied by a restaurant which runs through the three houses. Two of the houses, Nos. 50 and 52, have muntined sash. A continuous roof cornice unifies the buildings, which were semi-commercial properties from the outset, with stores at street level and living quarters above.

#54-60

Seventeen stories high, this mammoth apartment house occupies the corner and is entered at No. 14 Horatio Street. The lure of this apartment house is to come and live in "Historic Greenwich Village." Like a disrespectful sightseer, this gigantic pile belies the very thing it professes to admire. It was built in 1959 for the Fourteen Horatio Street Corporation. No attempt whatsoever was made, either in scale, fenestration, materials or details, to reflect the quality

EIGHTH AVENUE East Side (Betw. Jane & Horatio Sts.)#54-60  
cont.

of the surrounding "Village." This type of construction is not a gradual erosion of values--it is destruction, knowingly wrought, the challenge of the thoughtless developer. If we ask how a building of this magnitude could have been designed to be compatible, a second look at Fifth Avenue between Washington Square and Thirteenth Street could teach the lesson that the high building need not necessarily defy an entire neighborhood. Through sympathetic use of similar building materials and details, even a large building can be made to blend with its surroundings.

The strident horizontals, the curved wall, which only tend to augment the appearance of size, and the lack of detail in this building are not necessarily modern. Good contemporary architecture (as witness "Butterfield House" on West Twelfth and Thirteenth Streets) can, through a multiplicity of small units of exterior design, bring even the largest structure into rapport with its diminutive neighbors. Setbacks related to low adjoining buildings and many other design devices can bridge the gap where even the least consideration is given to living with one's neighbors, not to merely defying them. All these considerations, incorporated in a thoughtful design, can serve to enhance a neighborhood and retain for it that most valuable asset--human scale.

EIGHTH AVENUE West Side (Betw. West 14th & West 13th Sts.)

These four buildings at the southern end of this block were erected on property purchased by the Genet family in 1829 and developed thereafter. This land had once been a part of the Ireland family farm. (Nos. 75-79 are outside the Historic District.)

#73

This attractive brick house of the Greek Revival period was built for James Wallace, who had purchased the property from the Genets late in 1833. Wallace, whose lumber yard was around the corner on Thirteenth Street near Eighth Avenue, built this house the following year, in 1834. It has low attic windows in the wood fascia board beneath the roof cornice and long windows at the second floor. A store occupies the ground floor and, as designed, has absolutely no relation to the house above it.

#71

Four stories high and classed as a factory, this building is now occupied by a lumber company. Built in 1833 for Maria Genet, of Rensselaer County, New York, it was originally three stories high. The building has a large access door at the ground floor and a sheet-metal roof cornice with brackets and a very low ornamental balustrade above it, inscribed with the name "Hayes." This refers to George Hayes, who acquired the property in 1880.

#67-69

This double apartment house with uniform facade was erected for Pierson S. Halstead in 1884. It was designed by James E. Ware, a well-known architect of the period, and has shops at street level. Built of brick, the muntin arrangement in the window sash suggests Queen Anne influence. The windows on the top floor are separated by pilasters and crowned by a plain cornice with modillions and plain brick fascia.

#65

This four-story brick apartment house was designed by William H. Cauvet, architect, for J. Russell in 1852 with store at the ground floor. It retains its original windows and cornice and, although lacking decoration, it has refinement in the proportioning of the windows which decrease in size as they ascend. (This property is also No. 301 West Thirteenth Street.)

EIGHTH AVENUE West Side (Betw. West 13th & Horatio Sts.)

#61

This open lot is a gasoline filling station having the rear of diverse adjoining houses as a backdrop. Utilitarian in the design, it fills a necessary function, serving this area. No thought of beauty nor any attempt to utilize compatible materials is displayed here. Good design, appropriate materials, and a unifying brick wall

EIGHTH AVENUE West Side (Betw. West 13th & Horatio Sts.)

#61  
cont. across the rear of the lot, partially hiding the rear walls of the houses, might have produced something worthy of this conspicuous, long narrow lot facing Jackson Square to the east. The land for the Square was ceded to the city in 1826.

#51 The low, three-story vernacular house, on the corner of Eighth Avenue and Horatio Street, was built in 1843 with a store at street level. It was erected for Andrew L. Ireland, attorney, who had inherited the property in 1837 from John Ireland, but subsequently lost it; he then repurchased it at public auction at the end of 1842. The house adjoins a row of three taller houses on Horatio Street (Nos. 1-5), built a few years later by his sister, Jane Gahn. It is now the home of the Greenwich Village Humane League for the care of animals.

EIGHTH AVENUE West Side (Betw. Horatio & Jane Sts.)

#47-49 Located on the site of a former stable, these very simple five-story apartments were built soon after 1873. They have stores at the ground floor, absolutely plain walls and an unusually heavy roof cornice with brackets.

#45 Located at the corner of West Fourth Street, with one corner truncated by it, this five-story apartment house is constructed of Roman brick. It was built in 1894-95 for Joseph Doyle and has a store at street level. The windows on the Avenue are paired and surrounded by a stone frame which embraces both. At the second floor, the windows have rustication blocks at the sides beneath the lintel.

#33 & 43 These two almost triangular brick buildings, with stores below, have a fine unifying cornice with modillions and dentils. Perhaps because of the shape of the lots, the windows are spaced unusually far apart, making them different from any others nearby. They were built for Aaron Marsh between 1842 and 1845, at a time when he was also developing the blockfronts to the south on the Avenue, between Jane and West Twelfth Streets. The stores are unobtrusively combined under a cornice at Nos. 33-35 and under a wide band of wood at Nos. 37-43. The arched doorway, with lamp above, at No. 43 is especially attractive.

#31 This three-story building (described under No. 33 Jane Street) was erected in 1842 and occupies the corner lot at Jane Street. It has been completely stuccoed-over.

EIGHTH AVENUE West Side (Betw. Jane & West 12th Sts.)

This blockfront of practically identical houses was built in 1845, when the estate of Richard Towner was liquidated. Until that time, this block was largely undeveloped. Of the half dozen men who took advantage of the sale, the most important for this row were Bradish Johnson, a distiller, who owned Nos. 13, 15 and 19, as well as property on West Twelfth Street around the corner, and two members of the Marsh family, who both lived in New Jersey. Nos. 23 and 29 were erected for Ephraim Marsh, and Nos. 25 and 27 for John, as part of the development of their property which also included Nos. 38-42 Jane Street, around the corner. Henry Wilson, druggist, owned No. 11 at the corner of West Twelfth Street, later raised to five stories.

#11-29 Three stories high, of brick, these remarkably well preserved houses are all crowned by simple cornices with fascia below. Nos. 13-23 retain attractive dentiled cornices and Nos. 17-29 have muntined sash. All were planned with stores at street level and dwellings above. The houses are well proportioned and typical of the vernacular of the day, but the addition of a motley array of signs above many of the store fronts detracts from the appearance of the row.

No. 11, entered at No. 297 West Twelfth Street and now scheduled for demolition, is the only one of these houses which was later raised to five stories. It has a handsome double door entrance, surmounted by a bracketed lintel. The top story windowsills rest on little corbels, added later in the century, at about the same time as the roof cornice with paired brackets.

EIGHTH AVENUE West Side (Betw. W. 12th & Bethune Sts.)

The houses facing Abingdon Square are described under the appropriate streets.

GANSEVOORT STREET (Between West 4th & Hudson Streets)

Gansevoort Street received its present name in 1837, honoring a well-known Albany family. It was laid out as the Great Kill Road in the mid-Seventeen-sixties at the impetus of Oliver De Lancey. It started at the Hudson River between the estates of two prominent men, De Lancey and William Bayard. It runs along the site of the Great Kill (large stream), where in the mid-Seventeenth Century a common pasture for cattle and passages from the woods to the waterside were surrounded by bouweries (farms). Its former northerly continuation, Southampton Road, was named for an heir of Sir Peter Warren, whose magnificent estate to the south was called "Greenwich House." Together, the two roads formed the chief northerly road from The Village, running as far as Love Lane and Abingdon Road, named for another heir. The road's north terminus was near the present Twenty-first Street and Sixth Avenue. This region was part of the farm of Sir Peter Warren in the Eighteenth Century.

GANSEVOORT STREET South Side (Betw. West 4th & Hudson Sts.)

#2-4

This nine-story building (described under Nos. 342-356 West Fourth Street) is situated at the eastern end of the block. A playground occupies the remainder of the block to the west.

GREENWICH AVENUE (Between Eleventh Street & Eighth Avenue)

Greenwich Avenue is one of the more attractive shopping streets in The Village. The houses and apartment buildings have stores at street level with the upper portions of most of the houses remaining intact or altered only by the addition of one story.

The east side is particularly fortunate in that alterations have been kept to a minimum between Twelfth and Thirteenth Streets. These low houses with their stores provide a restful and a most inviting shopping area.

The west side is lined mostly with apartment houses, six stories high with stores at street level. At Jane Street a marked change in the skyline results from a sixteen-story apartment which in other respects, such as color and materials, blends well with the area.

Diversity is added by a little substation building, in the French "moderne" style, and by a large theater, both on the east side.

The present open quality of Greenwich Avenue is enhanced by the parklike Jackson Square, at its north end.

GREENWICH AVENUE West Side (Betw. Horatio & Jane Sts.)

#123-129

This sixteen-story apartment house of 1929-31 (described under Nos. 2-4 Horatio Street) has stores on the Greenwich Avenue side.

#115-119

This six-story brick apartment house with stores on the Greenwich Avenue side (described under No. 1 Jane Street) was erected in 1938-39.

GREENWICH AVENUE West Side (Betw. Jane & West 12th Sts.)

#111-113

Erected in 1903, this six-story apartment house (described under No. 2 Jane Street) has stores on the Greenwich Avenue side.

#107 &amp; 109

These two houses are all that remain of a row of six which was erected for speculative purposes in 1842 for the DeKlyn estate, which owned and developed the eastern section of the block, including Nos. 243-249 West Twelfth Street and Nos. 4-8 Jane Street, built the

GREENWICH AVENUE West Side (Betw. Jane & West 12th Sts.)

#107 & 109 following year.  
cont.

Though both these Greenwich Avenue houses have been considerably altered, particularly by the substitution of basement entrances for the stoops, traces of the original Greek Revival doorway at the former parlor floor are still discernible at No. 109. This has now been converted to a window. At No. 107, the space between the left-hand windows was removed, and triple casement windows were installed in the Twentieth Century. At parlor floor level, all the windows are surmounted by lunettes. A bracketed roof cornice crowns the front wall.

#103-105 This six-story apartment house of 1906-07 (described under No. 235 West Twelfth Street) has stores on the Avenue.

GREENWICH AVENUE West Side (Betw. West 12th & Bank Sts.)

#97-101 This two-story structure at the corner (also Nos. 234-238 West Twelfth Street) is occupied by a theater which serves the neighborhood. It replaced a one-story frame dwelling on the corner, which was demolished in 1921, and a garage, formerly a stable, located on the Avenue, which was altered in 1930.

#87-95 Erected in 1928-29, this six-story corner apartment building also faces Bank Street (Nos. 1-7). The architects, Gronenberg & Leuchtag, turned to medieval traditions in their choice of decorative detail, and enlivened the face of the building by the use of alternating courses of headers and stretchers. Soldier courses appear at the window lintels and are used as band courses in the two upper stories. The facade is crowned by peaked gables at both ends, each featuring a window surmounted by an arch with blind tympanum in the Romanesque tradition. The building was erected for Edgar J. Nathan.

GREENWICH AVENUE West Side (Betw. Bank & West 11th Sts.)

#81-85 This corner six-story apartment building (also Nos. 2-4 Bank Street) was designed in 1902 for the Greenwich Construction Company by Sass & Smallheiser. It has stores on the Avenue. With its corner bay window and classical decoration, it is very similar in design to Nos. 111-113 Greenwich Avenue, two blocks to the north, corner of Greenwich Avenue and Jane Street, designed by George F. Pelham, and erected a year later.

#79 This small three-story dwelling, erected in 1840 for and by George F. Brush, mason, is one of two town houses built side by side. The other one was replaced by the apartment house to the south. There is a store at street level on the Avenue, and the house has simple corniced lintels and a very plain roof cornice.

#73-77 Designed in 1924 by George F. Pelham for the Brandt Holding Corporation, this large, six-story corner apartment building (also Nos. 201-205 West Eleventh Street) has stores on the Avenue front. The building is crowned by a high brick parapet with vertically grooved panels between piers. Blind typani, framed by stone keystones and impost blocks, appear above the arched second story windows.

HORATIO STREET (Between Greenwich & Eighth Avenues)

This short segment of street consists of Jackson Square on the north side and is filled by two large Twentieth Century apartment houses on the south side.

Here, where these two modern apartment houses fill the truncated apex of the block and are surrounded by streets on three sides, it is not at once evident that they defy their neighbors; however, the strident horizontality of the apartment house facing Eighth Avenue is at once apparent. These two large buildings occupy the former site of six low buildings. Conspicuous from the park, they might well have been designed in better character with the houses in the surrounding blocks, had some regulatory body been in existence to give expert guidance.

HORATIO STREET South Side (Betw. Greenwich & Eighth Aves.)

#2-10

This sixteen-story corner apartment house of 1929-31 (also Nos. 123-129 Greenwich Avenue) was erected for the Cobham Realty Company by Robert J. Lyons. It is crowned by a penthouse with a high central tower section, trimmed with terra cotta ornament. The chief decoration is provided by rusticated brickwork at the corners and by balconies below the windows of the fifteenth floors which feature the Greek key design. The western section of the building, which was modernized in 1959 by the introduction of new windows and central air conditioning, stands on the site of the New York Caledonian Clubhouse. This organization occupied Nos. 8-10 Horatio Street from the early Eighteen-eighties to the late nineties; the premises then served various church organizations.

#12-18

This seventeen-story brick corner apartment house of 1959 is described under No. 54 Eighth Avenue.

HORATIO STREET North Side (Betw. Greenwich & Eighth Aves.)

The north side of this street is occupied by Jackson Square. The City acquired this land in 1826.

HORATIO STREET (Between Eighth Avenue & Hudson Street)

The north side of this street is occupied by a playground except for the eastern end. There, facing Fourth Street, an office building occupies the entire eastern end of the block.

On the south side, except for three small houses, the entire block is occupied by apartment houses ranging in dates from the Eighteen-seventies to the early Nineteen-hundreds. These apartment houses are rather simply designed and lack the quality of diversity, but they present collectively an interesting front to the street.

Of note here, and lending some diversity to an otherwise relatively level cornice line, are a converted electrical substation and the small houses just mentioned. The substation has been converted for use as an apartment house of three stories with high ceilings. As the initial building was quite handsome, it represents a worthy transformation into a needed use. Otherwise this fine building might have been razed and replaced by something totally undistinguished, before any controls could have been applied.

Adjoining the west corner of this block is one of the architectural treasures of The Village. Originally a house, it was soon converted to a fire house, and lately to a private residence. It has an "eared" and pedimented carriage entrance doorway flanked by arched access doors. The windows have their fine original stone lintels with their delicate cornices, and a richly paneled roof cornice with paired brackets crowns this small structure.

Adjoining it to the east and of approximately the same height, stand a pair of small town houses which, taken as a group of three, introduce diversity and charm to this street.

HORATIO STREET South Side (Betw. Eighth Ave. & Hudson St.)

#20-24

This six-story corner apartment house of brick (No. 338 West Fourth Street) has its long side on Horatio Street. The ground floor, with store, has been remodeled, closing up the Horatio Street side. Lending interest are paired chimneys beginning at the third floor at each end of the Horatio Street side, which have been cut off just below the top of the parapet. The house was built for John A. Kluber by James W. Cole in 1893.

#26-28

This uniformly treated brick facade relies for effect on the unusual vertical enframing of the windows with panels between them. The first floor of brick is rusticated and displays boldly splayed lintels with center and end blocks carried up above the line of the top of the lintel. A shallow, bracketed cornice crowns the six-story building, erected in 1904 for the Union Construction Company by Bernstein & Bernstein.

#30-32

This building was constructed as a power substation by Consolidated

HORATIO STREET South Side (Betw. Eighth Ave. & Hudson St.)

- #30-32 cont. Edison Company. It extends through to Jane Street (Nos. 37 and 39) and replaced four town houses. It was built in 1899 and altered in 1906. It has recently been intelligently remodeled (1966-67) to an attractive apartment house of three stories with high ceilings and double-hung windows. It retains its attractive dentiled cornice with a roof parapet above it. The floor has a pedimented doorway and small windows placed high above the street.
- #34 & 36 These two five-story apartment houses are similar in every detail. They were built in 1886 for Louis Rossi and were designed by Frederick T. Camp in a much simplified version of the popular Queen Anne style. The ground floor displays heavy window lintels carried on brackets, a contrast to the simplicity of the stepped-down lintels of the upper floors. Both buildings are crowned by bracketed roof cornices with a high central portion.
- #40 & 42 Built in 1871, these two brick apartment houses, five stories high, were remodeled in 1909 and again in 1935. No. 40 was built for J. W. Johnston, who owned No. 47 Jane Street, and No. 42 for William Pepper. Both were designed by I. I. & L. B. Howard. No. 42 has had its wood double-hung windows replaced by steel sash, and the ground floor of these buildings has been smooth-stuccoed. Ornate, bracketed roof cornices crown the buildings.
- #44 & 46 These attractive houses were built in 1848 by two masons, Richard Cunningham (No. 44) and Cornelius L. Lacost (No. 46) as their own homes. They had purchased the land early the same year from John B. Ireland, a descendant of Fair Ireland whose farm originally included this entire block. Lacost sold No. 46 a year later to Francis Mallaby, the first name which appears on the tax records. No. 44 retains its original wood doorway, with pilasters at the sides and transom above. It has a low stoop and basement areaway. Both houses have similar roof cornices with modillions and No. 46 has retained its original simple window lintels at the second and third floors.
- #48 This very handsome three-story building, which served as a fire house for the City from 1856 to the end of the century, replaced an earlier stable owned by John B. Ireland. Interestingly enough, the property was developed between 1854 and 1856 by a succession of neighborhood carpenters, first by Peter Young and Nicholas Vreeland, of Young & Vreeland, and then by Abraham Vreeland and George Colver. In 1856, Colver, whose shop was next door on the site of the present apartment house (No. 50), sold No. 48 to the City at a good profit. However, it is quite likely that it was modified in the next two years, since Fire Department records describe the building as "in good condition" for the first time in 1858.
- The "eared" carriage doorframe, surmounted by a triangular pediment, is flanked by lower, arched access doors. The windows of the upper floors have new sash with horizontal muntins, but they retain their fine original stone lintels with delicate cornices. A rich roof cornice, with paired brackets and a paneled fascia board, adorns the top of the building.
- #50 This six-story apartment house, "The Hudson" (described under No. 636 Hudson Street) was built in 1907 and occupies the corner site. It has an entrance adjoining No. 48 with open space above it.

HORATIO STREET North Side (Betw. Hudson & West 4th Sts.)

- #7 This nine-story building (described under Nos. 342-356 West Fourth Street) occupies the entire eastern end of the block and a playground occupies the rest of the block to the west of it.

HORATIO STREET North Side (Betw. West 4th St. & Eighth Ave.)

- #1-5 This row of four-story brick houses was built in 1847-48 for Jane Gahn. Nos. 1 and 3 are examples of late Greek Revival houses, although stores were later introduced at first story level. They retain their general proportions, entrances over a low stoop, and a fine unifying



HORATIO STREET North Side (Betw. West 4th St. & Eighth Ave.)#1-5  
cont.

dentiled cornice. The corner house, No. 5, was altered some time after 1859 when the three houses were sold to Gurdon Bradley of Brooklyn, and the building was raised in height. It acquired a bracketed and paneled roof cornice with modillions and, together with No. 3, was extended in the rear to the full depth of the lot. The extension to No. 5 is described under No. 339 West Fourth Street.

Mrs. Gahn was a daughter of John Ireland, whose ancestors had owned a very large farm in the West Village. She owned and developed considerable property in this neighborhood. Her husband, Henry Gahn, an attorney, served for many years as the Swedish consul in New York until his death in the mid-Eighteen-thirties. Interestingly enough, he was instrumental in sending the Swedish King a report on the newly completed Erie Canal, which was helpful in planning the Gotha Canal in Sweden at the end of the Eighteen-twenties.

HUDSON STREET (Between West Eleventh & Gansevoort Streets)

The presence of playgrounds and a square give to this portion of Hudson Street a good deal of open space and an airy character.

The east side is completely residential in character and is dominated by large apartment houses which give a modern appearance to the street. At the southern end is the "Abingdon Arms," a six-story brick apartment house, surrounded by a playground. To the north, we catch a glimpse of Abingdon Square, the point of entry of Eighth Avenue. The open vista is interrupted by a sixteen-story apartment building which occupies the southern half of the block between West Twelfth and Jane Streets. The next block preserves far more of its Nineteenth Century flavor, with mid-century, four-story houses occupying most of the block, except for an apartment house at its northern end. The northernmost block between Horatio and Gansevoort Streets is the site of a playground.

The west side of Hudson Street is far more interesting, displaying a diversity of building heights, materials, architectural styles and functions. Most of the houses combine stores at street level with apartments above. The commercial building occupying the entire block between Bank and Bethune Streets has recently been attractively re-modeled for residential use, preserving much of its original appearance. Just above this, between Bethune and West Twelfth Streets, is an especially fine street front, with a row of five and six-story apartment houses of the late Nineteenth Century sheltering, in their midst, a notable four-story town house of the Greek Revival period near the southern end of this block.

Much of the mid-Nineteenth Century character which this section of Hudson Street originally possessed has of course disappeared with the replacement of older structures by modern apartment houses. This once was one of the most interesting sections of the City. One has only to recall the fine houses which lined the Abingdon Square area to realize what has been lost to posterity.

HUDSON STREET East Side (Betw. West 11th & Bank Sts.)

#576-578

The "Abingdon Arms" apartment house is now an insular structure, as the buildings which once surrounded it have been razed to make way for a playground. Built of brick, it is six stories high with stores at the ground floor. The single windows are uniformly spaced and those at the second and top floors have blind arches of brick with soldier course lintels inside the arches. A brick parapet, adorned with widely spaced circular plaques, terminates the brick walls at the top. The sides facing the playground are relatively simple, having once adjoined neighboring buildings. It was built in 1926 for the Sixty-Five Morton Street Corporation, and was designed by Charles B. Meyers. It also faces West Eleventh Street (Nos. 293-299).

HUDSON STREET East Side (Betw. Bank & West 12th Sts.)

This is the westernmost section of Abingdon Square.

HUDSON STREET East Side (Betw. West 12th & Jane Sts.)

#614

This sixteen-story apartment house was built in 1929-31 for the Locksley Realty Company, and was designed by Emery Roth. Here, the first two floors of this brick building have been differentiated from the upper portion of the building through the introduction of stone trim. A series of low arches at first floor level are crowned by a horizontal band course which skillfully relates to the earlier buildings to the north. The second floor windows are set beneath a handsome band course with individual stone corbels forming a dentiled effect. Delicate colonnettes are inset at the Twelfth Street corner at both of these floors. This treatment as well as the accent of a two-story stone enframing of the Twelfth Street entrance (No. 305) relate well to human scale and to the adjoining buildings. Sheer brick walls rise unadorned above second floor level.

Uniform rows of houses, when they have exceptionally attractive designs, are one of the adornments of our City. A great loss to us was just such a row on the site of this sixteen-story apartment house. This row extended across the north side of Abington Square on West Twelfth Street and displayed several unusual features.

The entrance doorways were approached by common stoops and were paired under attractive cast iron porches which had elaborate lacy ornament. Creating a remarkable effect of unity and continuity were the iron balconies between the porches which also had attractive ornamental railings and metal roofs like those of the entrance porches. Long drawing room windows opened onto these intermediate balconies at first floor level. The houses had rusticated stone basements and were three stories high with low attics. They were late Greek Revival in style and remained standing until 1929, when they were razed to make way for the new building which now occupies the entire site. Although town planning as we know it today was virtually non-existent, the early builders deserve tremendous credit for having created a coherent concept such as this row, extending the length of the block. It was designed to produce variety and interest within the overall uniformity.

#616-622

These four houses have been unobtrusively converted to a four-story apartment house with horizontal band course above the first floor and high parapet above the roof. They were built for Leonard Appleby, tobacconist at 96 Wall Street, in 1852. As remodeled, they have two fire escapes on the Avenue side and are entered from No. 56 Jane Street.

HUDSON STREET East Side (Betw. Jane & Horatio Sts.)

#624-628

These three fine town houses of brick were built in 1846, Nos. 624 and 626 for George Schott, tobacconist at 177 Washington Street, and No. 628 for Stephen Kane, sashmaker at 652 Hudson Street. They are four stories high with stores facing the Avenue. The low attic windows and handsome but simple wood cornices give the houses an air of dignity enhanced by the stepped-up parapet on the side of the corner house, No. 624 (also No. 57 Jane Street).

#630-632

Built one year later (1847) than their neighbors to the south, these two brick houses are also four stories high but rise slightly above them. They share a cornice with dominant central pediment, added at a later date. There are stores at the ground floor and windows above them, all of nearly equal height. They were built for Stephen Kane (No. 630) and for the estate of Richard Towing (No. 632) as part of the development of the area, following the sale of Towing's properties by his executors in 1845.

#634

This four-story brick house, with stores at ground level, was built in 1849 for Elizabeth Lawrence, née Ireland. Her grandfather, Fair Ireland, had a large farm in this area of the West Village, purchased in 1788 from the Earl of Abington. The Ireland family, together with the Lawrences, with whom they intermarried, were among the early large American landowners in The Village. The building is approximately

HUDSON STREET East Side (Betw. Jane & Horatio Sts.)

#634 cont. the same height as Nos. 624-628 but has windows of equal height. It is crowned by a boldly projecting bracketed cornice.

#636 Located at the corner of Horatio Street (No. 50) this six-story brick apartment house of 1907 has stores at ground floor. The windows on the Avenue side are interestingly arranged so that those at the ends are wider and surrounded by frames with rustication blocks creating strong vertical accents at the ends, while those windows in between are uniformly spaced with simple brick reveals. It was designed for Samuel Lipman by Edward A. Meyers.

HUDSON STREET East Side (Betw. Horatio & Gansevoort Sts.)

#638-650 This is the western end of a playground.

JANE STREET (Between Greenwich Avenue & West 4th Street)

This street offers a variety of building types, with two garages and another commercial building, ten or more apartment houses, and only five residences still recognizable as such. No particular pattern is discernible in building heights, which range from two stories to eighteen, interspersed at random with low buildings adjoining high ones.

By far the most attractive buildings on the street are three little Greek Revival town houses on the south side near the Greenwich Avenue corner, sandwiched in between the six-story garage and a six-story corner apartment house. They are but little changed from their original appearance and are dramatically emphasized by the higher buildings on either side. It is these contrasts which lend drama to the street scene and which are interesting as examples of historical continuity. They make us aware that our City represents a chronological sequence of building types, each of which is representative of its day and age.

A high Twentieth Century apartment house closes the west end of the block on the north side of the street, while the remaining apartment houses on both sides, with the exception of one on the north side at Greenwich Avenue, belong to an earlier period and display varying degrees of ornamentation. Those at the west end of the block, on the south side, were altered in the early part of the Twentieth Century and are generally devoid of ornament.

Two garages face each other at mid-block, intruders on a residential street. Most unfortunate is the low garage on the north side which does not even attain the level of the rather low brick buildings on either side of it. This creates a toothless effect in the block. With the help of a regulatory body, the designs of these garages could certainly have been brought more into harmony with the architecture of the street.

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#2 This handsome six-story apartment building, with rounded bay window at the corner, was designed by George F. Pelham and erected in 1903 for Harris Ratner. The studied use of Renaissance decorative motifs and corner quoins is typical of the work of this architect. This building replaces houses built in 1842 for the DeKlyn estate.

#4-8 This row consisting of three Greek Revival brick houses, three stories high, was built for speculative purposes in 1843 by the heirs of Leonard DeKlyn. In 1817 DeKlyn, a merchant, had purchased the land on which these houses, and two similar rows on West Twelfth Street and Greenwich Avenue, were built in the Eighteen-forties. Of the three houses of the Jane Street row, No. 4 was owned by David M. Halliday, M.D., whose wife Mary was a DeKlyn. The taxes on No. 6 were paid by Stephen H. Williams and Enoch Dunham, of the firm of Dunham & Williams, carpenters, who undoubtedly were the builders of this, and of the other rows. Their shop was nearby, on West Eleventh Street between Greenwich and Washington Streets.

Nos. 6 and 8 retain their original appearance which is very similar

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)#4-8  
cont.

to Nos. 237-243 West Twelfth Street. In each case, a stoop leads up to a doorway with brick reveals. The door is framed by simple classic wood pilasters with narrow sidelights, surmounted by a rectangular transom. The paneled door at No. 6 is characteristic of the period. Contrasting with the plain brick facade is the later window trim, consisting of sheetmetal sills and lintels crowned by cornices. Some of the double-hung muntined window sash is of the original style, as are the handsome projecting wood roof cornices with delicate dentils and plain fascia boards. The areaway and stair railings are simply styled later additions.

No. 4 retains its Greek Revival doorway, but its appearance has been much altered by the introduction at a later date of very unusual dentiled cornices, used as decorative accents not only above the windows but also above the entrance doorway. The bold Neo-Grec roof cornice, also a later addition, is supported by four vertical and grooved brackets, while the under side of the cornice has modillions and a continuous row of dentils beneath them. The fascia board is of an unusual design, profiled at the top with bossed curves defining the otherwise plain surface. The original wrought iron areaway railing is still in place here, with Greek Revival fret and palmetto designs of cast iron at its base. A fire escape covers the two left-hand windows of the upper part of the facade, dating from the period of the conversion to multiple tenancy.

#10-14

This six-story garage of 1923 replaced a building erected earlier in this century. The handling of the brick and of the turrets which terminate the roof parapet are typical of the design of the period. This building extends through to Nos. 247-251 West Twelfth Street where it has a similar facade.

#16  
(#16-18)

This five-story apartment house, designed originally in 1887 for Robert Dick by the architectural firm of A. B. Ogden & Son, was completely altered in 1939. The most attractive feature of the building is the fire escape which has been extended across the building at each floor to provide the effect of a balcony. The end panels with four circular cutouts are a novel feature. Two Tony Sarg murals, just inside the entrance door, decorate the entrance hall.

#20

Designed by Julius Boeckell, architect, this five-story house was built in 1872 for Charles Guntzer. The building terminates in a tall roof parapet with stone coping. It has been considerably altered over the years. In 1952, the stores at either side of the entrance were converted to apartments. The windows are all segmental-arched and, although shorn of all trim, provide perhaps the only reminder of the original appearance of the building.

#22

Two stories high, this building was erected in 1868 for Calvin Demarest by Charles H. Demarest, carpenter. It served originally as a stable, with living quarters for the coachman on the second floor. Although altered in the late Nineteen-twenties, features associated with the early phase of the Romanesque Revival style are still retained, such as the segmental-arched windows of the second story and the decorative row of brick corbels under the roof cornice. It is used by a commercial concern.

#24 &amp; 26

These two five-story stone buildings, erected in 1885-86 for Lowe & Brothers (James A. and Isaac N. Lowe) by Charles Rentz, have been altered several times since that time. They present a perfectly plain facade to the street, enlivened at street level by casement windows and cast iron fluted pilasters framing the entrances. The roof parapet has three small triangular gables.

#28

This one-story building was erected originally in 1913-14 and was altered by the addition of a rear extension in 1921 for Charles Fitzpatrick.

#30

Formerly a stable with living quarters above, this small two-story building has been occupied for a number of years by a printer. A

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#30 cont. simple dentiled roof cornice crowns the structure, which was built in 1870 by Linus Scudder, a well-known Village builder, for Charles E. Pearsall.

#32 This house was originally built about 1829 for Richard Cromwell, a merchant, who had purchased this and the adjoining properties (Nos. 331-327 West Fourth Street) from David Bogert in 1829. This four-story building was altered to provide an English basement entrance. The bracketed cornice dates from later in the century. The house retains little of its original character and has been completely smooth-stuccoed.

#34 The corner house (described under No. 331 West Fourth Street) was originally built in 1828. The one-story extension at the rear was a later Nineteenth Century addition, replacing a stable at the back of the lot. The deliberate use, in modern times, of Flemish bond brickwork in such a building is noteworthy.

JANE STREET North Side (Betw. Eighth & Greenwich Aves.)

#31 This seventeen-story apartment house (described under Nos. 42-46 Eighth Avenue) built in 1959 by and for the Irman Realty Company, occupies the corner site on Eighth Avenue. The main entrance is at No. 31 Jane Street. The sculptor Gleb W. Derujinsky resides here.

#21-25 Erected in 1868 for the Bronze Works Manufacturing Company, this structure is a good example of vernacular commercial architecture of that period. Of special interest is the original store front, surmounted by a heavy sheetmetal cornice. At the roof line, a dentiled brick fascia crowns this simple building.

#11-19 This two-story garage, with stepped roof parapet, was erected in 1921 for the New York Society of the Methodist Episcopal Church. It was formerly the site of the Jane Street M. E. Church which had established itself here in the mid-Eighteen-forties. Two three-story town houses once stood at each side of the lot.

#9 Extremely simple and erected in 1844 as an investment for Walter H. Mead, tinsmith, this simple four-story building has muntined double-hung sash and a bracketed roof cornice. The front door retains certain features of the Greek Revival, the period when the house was built. An arched gateway affords access to a three-story house (No. 9½) of 1854 built at the rear of the lot which, in spite of its late date, also retains features reminiscent of the Greek Revival style.

#5-7 These early apartment buildings, erected as an investment in 1871 for and by Robert J. Gray, a machinist, combine stylistic features of the outgoing Italianate style, seen in the segmental-arched doorways crowned with cornices, and the contemporary Neo-Grec style, evident in the roof cornice. Sheetmetal cornices crown the window lintels. Four fire escapes, one for each building, are symmetrically placed and all terminate at the second floor.

#1 (#1-3) This simple six-story brick apartment house of 1938-39, built for the Archbishopric of New York by the architect Charles Kreyborg, relies for interest on banded brickwork at the ground floor. It is crowned by a tall parapet. This building replaced a late Federal house at the corner of Jane Street and Greenwich Avenue, in addition to two town houses next to it on the Greenwich Avenue side.

JANE STREET (Between Eighth Avenue & Hudson Street)

Looking into this street, one notes an exceptional row of Greek Revival houses on the south side. These three-story houses give the block a warm, intimate scale. Facing them on the north side is a taller group of apartment houses of the later Nineteenth and Twentieth Centuries.

While a considerable degree of uniformity is maintained on the south side, a wide variety is immediately evident on the north side, particularly with regard to architectural styles and building functions. As is so often the case, apartment houses predominate although several

JANE STREET (Between Eighth Avenue & Hudson Street)

houses at the Hudson Street end are remodeled town houses. Nearby are two fine Greek Revival houses, remarkable for the fact that they have changed so little since they were built in the mid-Nineteenth Century.

On the same side of the street near Eighth Avenue is a striking building, a former electrical substation, now remodeled to serve as an apartment house. It has a fine brick front of classical design with a large arched window at the center. This six-story structure goes through to Horatio Street and is a good example of how the best of the old buildings can be preserved by finding a new and living use for them.

JANE STREET South Side (Betw. Eighth Ave. & Hudson St.)

#38 &amp; 40

The three-story house which occupies the corner site, No. 38 (described under Nos. 27-29 Eighth Avenue), shares a common cornice and window heights with No. 40 and appears to be joined to it. Both were built in 1845 for John Marsh, of Mendham, New Jersey, who, together with Ephraim Marsh of Schooley's Mountain, Morris County, New Jersey, developed the properties at the intersection of Eighth Avenue and Jane Street. No. 40 has double-hung muntined windows and a narrow Greek Revival doorway with paneled pilasters and glazed transom.

#42-50

This fine row of Greek Revival houses, all built on land which was sold by the estate of Richard Townley in 1845, dates from 1846. Among the men associated with the row are several identified with the building trades, who undoubtedly worked together to build the houses: Ira Topping, mason, who lived at No. 44, Thomas Crane, of Thomas Crane & Co., granite, who owned No. 46, and Gustavus A. Conover, builder, who appears in sales of property in connection with No. 48, as well as with the neighboring house, No. 52.

Nos. 42, 44, and 48 retain their stoops and Nos. 44 and 48 their original "eared" doorways. The handrailings at Nos. 42 and 44 are attractive simplified versions of Greek Revival ironwork. The other houses have been converted to provide basement entrances. Nos. 42, 44 and 46 retain their muntined double-hung windows and simple stone lintels, crowned at Nos. 42 and 44 by small cornices. Nos. 46-50 have simple wood roof cornices set at approximately the same height. The cornice at No. 42 is similar, but with a deep fascia board into which three low rectangular windows have been cut. No. 44 has an elaborate bracketed cornice in the Neo-Grec style of the Eighteen-seventies.

Together with the neighboring houses, Nos. 52 and 54, built a few years later, the very uniformity of the row gives this south side of the block a handsome residential character typical of the mid-Nineteenth Century.

#52 &amp; 54

No. 52 was built in 1848 in a much simplified version of the Gothic Revival style, as may be seen from its doorway, the ironwork at the stoop and the French windows at the parlor floor. This brick house, which stands three stories high, was undoubtedly built by Gustavus A. Conover, a neighborhood builder, who had purchased the land two years earlier and paid the taxes. The house is crowned by a simple wood cornice which is practically the same height as those of its neighbors to the east.

Remodeled in the Twentieth Century to provide a basement entrance, No. 54, a dignified three-story brick house, must once have been identical to No. 52, although built three years later. The windows align perfectly, except for those of the parlor floor, which were raised to sill height when the stoop was removed. The double-hung muntined windows with simple stone lintels remain, but the bracketed cornice was added later in the Nineteenth Century. The house was built in 1851 for John M. Patterson, agent, Merchants Exchange, who had purchased property fronting on both Hudson and Jane Streets from the Towning estate in 1845.

#56

The four-story corner house (described under No. 622 Hudson Street) was erected in 1852 for Leonard Appleby, to whom Patterson had sold his Hudson Street properties the year before.

JANE STREET North Side (Betw. Hudson St. & Eighth Ave.)

(#59) This number is not used in the present numbering system. A bricked-up doorway with lintel may be seen, which once served as the rear entrance of No. 624 Hudson Street.

#57 Built at the rear of the lot belonging to No. 624 Hudson Street, this extremely shallow house dates from some time after the mid-Eighteen-fifties. It was erected for George Schott in 1846. The house is of good vernacular brick construction with double-hung muntined windows. The entrance doorway at street level is sheltered by a projecting cornice supported on vertical brackets. The building is crowned by a high brick parapet with stone coping which accords with the roof line of its neighbors.

#53 & 55 These two attractive little three-story brick houses were built in 1846 for George Schott. Both retain their stoops above high basements with simple wrought iron handrailings and areaway railings. No. 55 has muntined double-hung sash throughout and an attractive doorway with pilastered inner door and transom above. A handsome dentiled cornice crowns this building. George Schott, a tobacconist, also owned Nos. 624 and 626 Hudson Street around the corner.

#51 Five stories high, this building of 1870, built for and by William H. Aldrich, owner-architect, is entered practically at grade. The rusticated ground floor displays an arched doorway flanked by arched windows. Above this point it is four windows wide; each window has a segmental-arched lintel crowned by an "eyebrow" cornice with shoulders. The handsome bracketed roof cornice has modillions set between the brackets.

#47 & 49 These two four-story brick town houses with basements were originally identical. They were built in 1837-39 for Alexander Mactier, a merchant and a large property owner in the neighborhood. Both houses were originally lower: a fourth story was added to No. 49 after 1858, as is evidenced by the bracketed cornice. The evenly spaced windows are all square-headed at No. 49, while those in the basement have segmental arches.

In 1870 the front of No. 47 was extended forward for J. W. Johnston. The segmental-arched windows date from this period. At No. 47 a small but attractive corbeling pattern appears at the top of the high parapet, just below the stone coping. Both houses have been altered in the Twentieth Century to provide basement entrances.

(#45) This number is not used in the present numbering system.

#41 & 43 These two five-story apartment houses, with dumbbell-shaped plans, were built in 1888 for Robert Dick and designed by A. B. Ogden & Son, architects. They are stone-faced with the rustications of the first floor extending up to the level of the stone brackets supporting the window lintels. The windows above the first floor are uniformly spaced with corniced lintels carried on stone brackets. The roof cornices are bracketed with pediments projecting at the center of each building. The design of these cornices reflects the influence of the Queen Anne style, so popular at this period.

#37-39 This electrical substation building, erected by and for the Edison Electric Illuminating Company in 1924, was an addition to its building at Nos. 30-32 Horatio Street. It stands on the site of a church erected in 1836, which was occupied by successive Presbyterian church groups, first by the Village Presbyterian Church, then the Jane Street Church, and finally the Fifth Associate Reformed Presbyterian Church. It is an imposing classical building with high, round-arched central window flanked by small windows with blind arches and by an access door at the left side. It was interestingly remodeled as an apartment house in 1966-67 for the Major Builders Corporation, utilizing the original features. The upper floors have central triple windows flanked by single windows.

#35 This handsome four-story house, built in 1847 for Alfred A. Milner, baker, remains virtually unchanged except for the ground floor, which has



JANE STREET North Side (Betw. Hudson St. & Eighth Ave.)

#35 cont. been remodeled as a store with an arch-pedimented doorway leading to the upper floors. The windows all have muntined double-hung sash and a fine wood roof cornice, carried on evenly spaced console brackets, crowns the house. The sculptor Abron Ben-Schmuel lived here in the mid-Nineteen-thirties.

#33 This three-story building with truncated corner faces both on Jane Street and on Eighth Avenue (No. 31). It also was built for Alfred A. Milner, five years earlier than No. 35. It has been completely altered and smooth-stuccoed.

WAVERLY PLACE East Side (Betw. West 11th & Bank Sts.)

#239 The entrance to this three-story brick apartment house, formerly the Northern Baptist Church, is at No. 215 West Eleventh Street. It was recently completely altered.

#241 This narrow, three-story brick town house, altered at the first floor in 1939, retains its original appearance at the upper stories. It is very retardataire for its date of 1877, when it was built for W. A. Ballentine. It was designed by Thomas H. McAvoy, architect. It retains traces of Italianate design in the roof cornice, windows and areaway railings.

#243-247 This handsome row of three town houses, built in 1888 for John C. Barr, was designed by the noted architect William B. Tuthill. It is an outstanding example of Romanesque Revival style. Executed in finish brick, it reflects little of the rough-hewn quality of Henry Hobson Richardson's stone buildings in this style. The high stoops, which retain their original twisted ironwork, lead directly to tall simple doorways, paired at Nos. 245 and 247. The rectangular doorways have Romanesque entablatures above, with tiny dentils and billet moldings above them. The handsome nine-paneled doors display intricate iron grilles over the glass panels. At the second story, the round-arched windows, emphasized by radial brickwork, are outlined by a delicate brick molding resting on stone corbel blocks. A handsome, boldly projecting, dentiled roof cornice, with billet moldings and paneled fascia beneath, crowns the entire row. Stanley William Hayter, printmaker, lived at No. 245 in the early Nineteen-fifties.

#249 This corner house of 1861 is part of a row of houses fronting on Bank Street (described under Nos. 6-14 Bank Street).

WAVERLY PLACE West Side (Betw. Bank & West 11th Sts.)

#244-246 These two three-story houses, altered in 1926 and 1931, share a common facade. They were built for Hester A. Gregory and were designed in Romanesque Revival style by architect William B. Tuthill in 1886. Two separate entrances, one at the left side of each house, of which No. 244 is slightly below grade, represent these Twentieth Century alterations. The design of the facade is an interesting one, in which contrast is provided to the smooth brick surface by the rough-hewn stone lintels of the windows of the first and second floors, by the terra cotta ornamental panels between the second and third floors and by the cornice and paneled fascia board beneath it. The radial brick arches of the third story windows, emphasized by an outer brick molding, are similar to the window treatment across the street in the row at Nos. 243-247 Waverly Place and are likewise an expression of the Romanesque tradition of design, so characteristic of the Eighteen-eighties. An attractive ironwork gateway leads to the areaway between Nos. 242 and 244 and a fence separates it from its neighbor to the north, No. 16 Bank Street.

#240-242 This six-story brick apartment house was built in 1916 with a facade of variegated brick in Flemish bond, in the old Federal tradition. It has a handsome Federal-type double door recessed in an entrance court.



WAVERLY PLACE West Side (Betw. Bank & West 11th Sts.)

- #240-242 cont. The brickwork is attractive, with corner quoins of the same material. Interesting features may be found in the first floor windows, set in arched recesses, and in the ornamental band courses and the roof cornice.

WEST FOURTH STREET East Side (Betw. West 11th & Bank Sts.)

- #285 The corner apartment house, No. 253 West Eleventh Street, erected in 1900 for Paul Hoffman, was designed by Kurtzer & Rohl, architects. It is architecturally similar to No. 287 West Fourth Street, its neighbor, described below.
- #287 (#287-289) This handsome brick apartment house, designed by Kurtzer & Rentz for Paul Hoffman, was erected in 1904-06, and is a good example of the Eclectic work of the period. The five-story facade is enlivened by curved, projecting bays of two windows each, extending from the first through the fifth floors. Horizontally, the building is divided by a stone band course between the first and second stories and by a boldly projecting cornice above the fourth floor. The surface of the building is enhanced by the contrast of brick and stone in the splayed lintels, with strong terminal blocks and handsome console keystones. Sculptural motifs appear at the doorway, in the panels under the first story windows, and in a delicate band course linking the second story pedimented windows. The variety and richness of the ornament, displayed also in the roof cornice, gives the building a somewhat precious quality.
- #291 This little three-story brick house, in Flemish bond, was erected in 1827-28 for Samuel Z. Smith as one of a row of five dwellings, which once extended to the Bank Street corner. Smith, a tailor and draper, had purchased the property in 1827 from the Bank of New York. The simple entry retains the original Federal arrangement of columns on each side, backed up by wood rustication blocks; the columns support a transom bar with transom above. The wrought iron stair handrailings are good examples of Federal ironwork, with curvilinear designs at the top of the railing contrasting with the later Greek Revival anthemion design of the areaway railing. The house has been modified over the years, the most important change being the addition of a third story. Sheetmetal lintels with small cornices over the original windows and the modillioned cornice crowning the building are also later additions.
- #295 (#293-297) This two-story brick building, with bold cornice, houses a bakery which serves the neighborhood. It was erected in 1910-11 for Christian Yore by J. J. Smith.
- #299 Once a handsome Federal town house, this corner building has a store at ground floor level. Erected in 1827 for Samuel Z. Smith with a front laid in Flemish bond, it retains the paneled Federal lintels with foliate forms carved in the center and end blocks. The Bank Street side of the house shows traces of the original sloping shoulders of the pitched roof. This must have been a fine Federal residence. Originally the building was less than half its present depth, but an extension had been built by the Eighteen-fifties, when it had already become a commercial property.

WEST FOURTH STREET East Side (Betw. Bank & West 12th Sts.)

- #301-319 This block front of ten houses was erected in 1836 and is one of the earliest surviving blocks in The Village. The history of the property is interesting. The land was purchased in April 1835 by Charles W. Hawkins from Samuel Bayard, attorney, of Princeton, New Jersey. Hawkins, a merchant at 23 Cedar Street, who lived nearby at 98 Greenwich Street, resold to seven different people in July and August of the same year, making a nice profit. Among the new property owners were six men directly associated with the building trades: Solomon Banta and Abraham Frazee (Frazee & Banta), builders; Henry M. Perine, mason; James Vandenberg, builder; Aaron Marsh, builder; and Richard Taylor, lime

WEST FOURTH STREET East Side (Betw. Bank & West 12th Sts.)#301-319  
cont.

merchant. The following year, 1836, six of the houses had already been erected, while four were still unfinished. We may assume that several, if not all, of these men must have been involved in the building of the row.

The houses, all originally two and one-half stories high, are Greek Revival in style. Nos. 303, 309 and 313 still retain their original 1836 proportions, with low attic story. The rest of the row, with the exception of No. 319, has had a full third story added later in the Nineteenth Century, probably in the Eighteen-seventies, judging from the Neo-Grec roof cornices at Nos. 305 and 311, and perhaps somewhat earlier at Nos. 307, 315 and 317. The front of No. 319 is executed in Flemish bond up through the third floor; however, as it is running bond above this point, it appears to have been completely remodeled by the addition of a fourth story. Low stoops have been retained at all the houses except at the corner buildings. Corner properties, when not already semi-commercial in character, were generally altered in the course of the Nineteenth Century to provide store fronts at street level.

Although doorways and windows have in many cases been altered, simple doorways with pilasters at each side, surmounted by transoms, are preserved at Nos. 303, 305, 307, 311, 313 and 315. No. 309, originally owned by Frazee & Banta, was sold as soon as it was finished to Stephen B. Peet, who lived here for two years and who developed a good deal of property in the immediate vicinity in the mid-Eighteen-forties. This house has floor-length parlor story windows, added at a later date.

The best preserved houses in the row are probably No. 313, the prototype, which belonged to Henry M. Perine, mason, and No. 303, recently restored. Much of the fine original Greek Revival ironwork remains: that at No. 309 is somewhat different in design from the work at 307, 311, and 313. In these three examples, a graceful curvilinear wrought iron design appears at the top of the handrailing, with acanthus designs around a central garland between the spindles. In addition, it should be noted that No. 307 has the original base blocks, which until recently were surmounted by free-standing cast iron newel posts, so typical of Greek Revival work, and doubtless the type used for most of the houses in this row. No. 307 has a fine areaway railing, combining the Greek fret design at the base with palmetto castings at the top. At the other houses the ironwork has been largely replaced at later dates. Fire escapes were added to the facades of Nos. 305, 317 and 319 when the buildings were converted to multiple tenancy but the fire escape was recently removed from No. 305.

WEST FOURTH STREET East Side (Betw. West 12th & Jane Sts.)

The mansarded corner building (described under No. 281 West Twelfth Street) was erected in 1870.

#323

This five-story smooth-stuccoed apartment house has a new brick wall and ornamental window grilles at the ground floor. The roof cornice with dentiled fascia appears to be part of the original house, erected between 1852 and 1853 for George D. Cragin, provision merchant, who sold the property at a handsome profit to Henry Morris, a rigger, of Fairfield County, Connecticut, in 1853. However, taxes were paid by Jane Gahn (née Ireland), an important property owner in The Village.

#325

This five-story apartment house, the tallest building on the block, was erected in 1857 by and for Samuel C. Kipp, a builder. Kipp, who had purchased the property ten years earlier, had maintained his office in a building at the rear of the lot, in association with several other men in the building trades. An arched doorway on the right side of the building leads to the four-story structure at the rear of the lot, erected by Kipp at the same time. The buildings were modified in later years.

#327-331

These three late Federal houses were erected for David Bogart, cartman, as a speculation between the years 1827 and 1829; they were sold to Richard Cromwell, a merchant, in 1829. Bogart's property, purchased in 1827, also included the present Nos. 30-34 Jane Street, around the corner.

WEST FOURTH STREET East Side (Betw. West 12th & Jane Sts.)#327-331  
cont.

No. 329 remains the closest to its original appearance, although, like its neighbors, it was later raised in height to three stories, as may be seen in the difference in the size of the bricks above the second story. It is a very charming house, with a facade constructed entirely of Flemish bond brickwork. The windows, with double-hung, muntined six-over-six sash, display paneled lintels in the original style only at the third story. The fine doorway, with "broken" transome bar above, is flanked by paired Ionic columns in front of rusticated panels and by sidelights, all typical of the late Federal style. A small section of the egg and dart molding still survives; for a very similar but better preserved doorway, see No. 41 Bank Street, a block away. The ironwork at the areaway and stoop is an unusually rich example for a house of this size. The gracefully curved wrought iron scroll work at the handrailings, the criss-cross design at the landing, and the delicate newel posts with interlaced arches are all noteworthy. The painter Stow Wengenroth lived at No. 329 in the late Nineteen-thirties and early 'forties.

No. 327 retains its paneled window lintels, stepped up at the center, at both first and second floors. The same lintel appears over the doorway, which has been modified. The ironwork of the stoop is identical to that at No. 329, as is that of the areaway. The window grilles at the first floor, Italianate in style, date from after mid-century, when the windows were lengthened and the original roof cornice replaced by one with brackets and panels.

No. 331 is a frame house with a brick facade and has a store at the ground floor.

WEST FOURTH STREET East Side (Betw. Horatio & West 13th Sts.)

#339

The corner building (also No. 5 Horatio Street) was erected in 1847-48 and later extended to the full depth of the lot. This extension dates from some time after 1859, when Jane Gahn sold her three houses on Horatio Street (Nos. 1-5) to Gurdon Bradley of Brooklyn. The entrance doorway to the extension, No. 339 West Fourth Street, borrows from the Greek Revival in style.

#345-51

The well-known architectural firm, D. & J. Jardine, designed these four attractive houses as a row. They all have mansard roofs and are each four stories high over a basement, with the exception of the corner house, No. 351 West Fourth Street (discussed under No. 308 West Thirteenth Street). Nos. 345-49 retain their stoops. Of the row, No. 349 is the best preserved, displaying a segmental-arched doorway with entablature. Above a continuous roof cornice with modillions are mansard roofs, so characteristic of the French Second Empire style of the Eighteen-sixties. In spite of some alterations at Nos. 345 and 347, the row still retains the general appearance and flavor of its period.

The row was built in 1868 for Matthew Kane, a neighborhood sash-maker, who had purchased the property from the Gahn family. His workshop was nearby at 6 Gansevoort Street, and he lived across the street at 317 West Thirteenth Street.

WEST FOURTH STREET West Side (Betw. Gansevoort & Horatio Sts.)

The office building which fills the east end of the block and the large playground at the western end have completely altered an entire city block which once was the site of thirty houses, three sizable livery stables, and Public School No. 124 (formerly Primary School No. 24) on it. This little world of residences has been swept away to make way for the playground and for the building described below.

#342-356

This nine-story office building occupying the entire block front represents a recent conversion. As built in 1912, it was a brick loft building designed by William H. Dewar, Jr., for the St. John Park Realty Co. It has a two-story base with the windows of the first and second floors combined vertically. Above this, the building rises unadorned for five floors, with the only vertical accent supplied by wide pilasters between the large steel sash windows. The top two floors, interestingly enough, are of rusticated brick work set above a severely

WEST FOURTH STREET West Side (Betw. Gansevoort & Horatio Sts.)

- #342-356 cont. simple cornice, and the top floor is crowned by an even simpler cornice. This industrial building has a quiet dignity, although in scale and window treatment (triple windows) it fails to relate to the buildings which surround it.

WEST FOURTH STREET West Side (Betw. Horatio St. & Eighth Ave.)

- #338 This six-story apartment house of 1893 (described under Nos. 20-24 Horatio Street) occupies the corner site.

WEST FOURTH STREET West Side (Betw. Jane & West 12th Sts.)

- #330 The corner house (described under No. 40 Eighth Avenue) was built in 1841-42 on a pie-shaped lot.
- #328 This building, which runs through to No. 38 Eighth Avenue, was erected in 1841-42 by Tarleton B. Earle, a builder who lived at the Eighth Avenue address. An additional story was added in 1924, surmounted by a tall brick parapet. The facade has been resurfaced.
- #326 This tiny two-story building, only two windows wide, was erected in the second half of the Nineteenth Century. It has also been completely resurfaced. A central gable and brick coping crown the building, and brick soldier courses are used as decorative trim.
- #324 This vernacular four-story structure, erected in 1883 for Bendix C. Schwartz by P. McManus, a mason, has a dentiled brick fascia beneath its sheetmetal roof cornice. The ground floor has been modernized.
- #320 Built in 1840, the four-story house (described under No. 283 West Twelfth Street) was originally shallower. The yard at the rear of the lot was later eliminated by the addition of a one-story extension. On this side of the house the top story is finished off with a stone coping. Two chimneys remain, giving a somewhat Federal appearance to the building. At street level, two windows have been blocked up.

WEST FOURTH STREET West Side (Betw. West 12th & Bank Sts.)

- #314 This wide four-story house, erected in 1845 by Solomon Banta, a well-known builder in The Village, was completely refaced in brick in 1927. The building is extremely simple, its only decoration afforded by the brickwork, with a course of headers alternating with stretchers every sixth row. It has steel casement windows and a brick roof parapet with a stepped section raised in the center.
- #310-312 This five-story apartment building, with a high basement containing stores, was erected in 1900 for Jacob M. Wimpie. It was designed by the architect George F. Pelham, who had done No. 51 Bank Street, at the corner of West Twelfth and Bank Street, for the same client two years earlier. Stone trim is used effectively at the window lintels and as band courses, in contrast to the brick facade.
- #308 This three-story residence was one of a row of three houses built by Solomon Banta in 1847, of which two were replaced by the apartment building at Nos. 310-312. This was originally a Greek Revival house; it still retains the proper proportions and corniced lintels at the windows and doorway. A high brick parapet with stone coping replaces the original cornice.
- #306 This five-story brick apartment house, erected in 1886 for Charles Frank, was designed by Charles Rentz. It was altered in 1938, when the stoop was removed. A high parapet was also a later addition. The stone window lintels are turned down at their ends to form integral impost blocks which, in turn, rest on horizontal stone band courses.
- #304 The six-story apartment house at the corner, with stores at the ground floor (described under No. 51 Bank Street), was erected in 1898.

WEST FOURTH STREET West Side (Betw. Bank & West 11th Sts.)

#296

This six-story brick apartment house (also known as Nos. 52-54 Bank Street), was built in 1903 and was designed by Horenburger & Straub, architects, for Charles M. Straub. It is a work of the Eclectic period. The architects have effectively contrasted the decorative terra cotta trim with the brick fabric. A cast iron storefront has classical columns, most of which have been covered by subsequent alterations.

#294-288

These four brick row houses, all three stories above a basement, were built in 1860 on land long owned by the Mildeberger family and sold for development in 1859 to Peter P. Voorhis. Voorhis, who owned Nos. 255-259 West Eleventh Street around the corner, immediately sold off the individual lots to several builders, of whom one was William E. Noble. Noble resided at No. 288 for many years, and must have developed the row of houses, perhaps in association with the others in the building trades.

The general appearance of the row, as it was originally, may best be seen at No. 290, which is perfectly preserved. Italianate in style, it retains its high stoop, typical segmental ("eyebrow") lintels over the entrance doorway, and long parlor floor windows with original ironwork grille. The windowsills of the upper stories are supported on small stone corbels, and the handsome bracketed roof cornice is also characteristic of the period. The original cast iron stair railings, newels, and areaway railing are still in place. The rest of the row has been greatly modified, notably by the shearing-off of all door and window lintels and by the substitution of a basement entrance for the former stoop at No. 288. The doorways and windows at the first stories of Nos. 292 and 294 now show differences in design from the other houses of the row.

The Italianate house at the corner is described under No. 255 West Eleventh Street.

WEST ELEVENTH STREET (Between Greenwich Avenue & Waverly Place)

In this short section of street we are struck by the attractive residential quality of the houses.

Near the middle of the block on the north side stands one of the best of the small Greek Revival town houses to be found in The Village. It retains all its original features, including a fine doorway with sidelights, a dentiled cornice and some handsome ironwork at the stoop and areaway. On the Greenwich Avenue end of this block, a six-story brick apartment house of the early Nineteen-twenties and the one adjoining it do not make a skillful transition in height to their three-story neighbors to the west.

On the south side four handsome Italianate houses fill the block, with the exception of a wall at the Seventh Avenue end. Of these houses, the one at the west end remains closest to its original appearance; it retains its stoop in contrast to the others which have been converted to basement entrances.

The building on the north side at the Waverly Place corner has recently been redone in stucco with much ornate ironwork, producing a style of architecture which is at variance with that of its neighbors. When we consider that this structure was originally two fine Greek Revival houses like its neighbor, we wish that some regulatory design body had been in existence to give expert guidance to the owners in modernizing them.

Not until 1865 did West Eleventh Street become the name for this old and important street west of Greenwich Avenue. Before then it was Hammond Street, recalling the fact that it ran through the fifty-five acre tract purchased in 1794 by Abijah Hammond for development.

WEST ELEVENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)

#213-215

This corner three-story brick apartment house, with another entrance at No. 239 Waverly Place around the corner, originally consisted

WEST ELEVENTH STREET North Side (Betw. Waverly Pl. & Greenwich Ave.)#213-215  
cont.

of two houses, built for Joseph Low, City Carpenter. No. 213, built in 1842, and No. 215, in 1832, must originally have presented an appearance similar to that of their neighbor, No. 211. In 1921 they were converted into one building for a private dancing school with rooms above; in 1948 it was taken over by the North Baptist Church, which converted the first floor for use as an auditorium.

Recently (1963-64), the building underwent a complete alteration when it was converted into "medieval" offices and dwelling units above by Brownstone Renovations, Inc., for Dolores and Robert Welber. The building preserves the proportions and upper floor window spacing of the original town houses, but otherwise has been completely altered. Casement windows have been substituted and window grilles at the first floor have been added. The building has been completely rough-stuccoed, while a parapet and railing have been added at the top.

#211

This attractive three-story brick house with stone basement was also built by Joseph Low in 1842. It is the last remaining example of Greek Revival architecture on this block. This residence was one of a row of three (Nos. 211-215) developed by Low, who also owned the land on which the present No. 241 Waverly Place, around the corner, was erected. The property remained in the Low family until 1868.

A low stoop leads to a handsome Greek Revival doorway, somewhat wider in proportion than usual. The paneled door, flanked by austere simple classic pilasters and narrow sidelights, has a dentiled transom bar and a long narrow transom. The muntined windows, as well as the entrance doorway, are capped by lintels with small cornices. A simple wood roof cornice, with a delicate row of dentils and narrow fascia board, crowns the building. The ironwork of both the stoop and areaway is the original and is an exceptionally fine example of Greek Revival design. The curvilinear wrought iron design of the upper part of the handrailing of the stoop is combined with a more geometrical classic design at the base. The familiar Greek Revival fret design appears in the areaway railing, but a few of the cast iron fret panels are missing.

#207-209

Erected in 1916, this six-story building was designed by its architect, Frank Vitolo, with a facade of Flemish bond brickwork. A simple entrance doorway surmounted by a stone lintel leads into the building through a double door. The first floor is separated from the upper stories by a stone band course which runs across the building under the windowsills of the second floor. The house is surmounted by a bracketed cornice, with a brick parapet above it. Some of the windows of the upper floors have muntined sash in the upper section of the double-hung windows, with plate glass in the lower half.

#201-205

This corner six-story apartment house (described under Nos. 73-77 Greenwich Avenue) was erected in 1924.

WEST ELEVENTH STREET (Between Waverly Place & West 4th Streets)

This street has great dignity and charm and presents many contrasts between its north and south sides. The south side has two churches, one at the Waverly Place end and the other at mid-block. The remainder of the block is filled with exceptionally attractive three-story residences. By contrast, the north side, although completely residential, consists of town houses interspersed at random among apartment houses of a later date. To add even further to the contrast between the six-story apartment houses and the three-story residences, many of the residences are set back from the building line, whereas all the apartment houses are built right up to it. This produces a wavy effect which is not without interest as opposed to those streets where long uniform rows of houses extend the length of a block.

Architecturally this street is distinguished by the fine Greek Revival church at the south corner on Waverly Place, by the rows of houses to the west of it, and particularly by the two groups of late Greek Revival houses on the north side of the street. These two groups of houses are all that remain of a row of ten late Greek Revival houses, five of which have been replaced by the adjoining apartment building.

WEST ELEVENTH STREET

(Between Waverly Place &amp; West 4th Streets)

They are architecturally notable for their door and window lintels which display low, ogival arches, harbingers of the Gothic Revival. Set back from the sidewalk with front yards, they are exceptionally attractive in their more spacious setting.

The large church at mid-block on the south side was once an interesting example of the Queen Anne style, where brick polychromy combined with tiles and hooded entrances gave the church its picturesque quality. Today this church has been emasculated by having much of its ornament shorn off and by having been painted a uniform color. A change in character such as this would be reviewed closely when architectural controls are established, whereby an owner will study his remodeling more carefully under expert guidance.

WEST ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

- #253 Built in 1900, this five-story brick apartment house is entered from West Fourth Street (No. 285).
- #251 This three-story house is the oldest on the block. It was one of two houses built in 1827 for Henry Potter, grocer, who also built an adjoining house, later replaced by the corner apartment building. No. 251 was originally two or two and one-half stories in height, as proven by the fact that the Flemish bond brickwork ends at third floor sill level. The additional floor, the handsome bracketed cornice with dentils and paneled fascia board, and the sheetmetal cornices over the window lintels are later Nineteenth Century additions. The pedimented doorway lintel, a simpler version than that of No. 245, also represents an addition of later date. The original muntined window sash has been replaced by sash with a single vertical muntin at center.
- #249 Erected in 1901 by William Evans, owner-architect, this five-story brick apartment house is simple and classical in style, belonging to the period of Eclecticism. The entrance doorway is framed by a sculptured rope molding and has a cornice carried on console brackets. The second, third and fourth stories are set off by corner stones (quoins) and have windows with splayed stepped lintels, creating an interesting design. A deep roof cornice crowns the building, and a fire escape runs down the center of the facade terminating above the entry.
- #247 This five-story brick apartment house was erected in 1887 for Anthony Reichardt and was designed by William Gaul, architect. A stoop leads to the canopied porch resting on columns with classical capitals. The first floor and basement are faced with stone. Sculptural relief decoration, such as swags above the first story windows and terra cotta panels below the windows of the upper floors, give interest to the facade. A very heavy bracketed cornice, with pedimented ornaments surmounted by globes, crowns the building. A fire escape runs down the center of the facade and terminates above the entry.
- #245 This attractive late Federal house is the second oldest building on the block. It was erected in 1831 for William G. Haycock, notary public, and has been judiciously altered over the years. Built of brick laid in Flemish bond, it was probably originally two and one-half stories in height; a third story was then added later in the century, together with a bracketed roof cornice and heavy sheetmetal cornices over the lintels of the windows. A pedimented doorway with dentils and Neo-Grec brackets is a still later addition. The shutters, attractive replacements of the originals, are modern. The graceful stoop handrailing, Federal in design, has wrought iron curvilinear designs at the top and small knob-like finials and foot-scraper at the bottom.
- #241 & 243 These two well-maintained houses of 1851 are all that is left of a row of four which originally included houses at Nos. 237-239, on the site of the present apartment house. They were built as an investment for Gorham A. Worth, President of the City Bank of New York, who in 1830 had purchased the land which also included four adjoining lots on Bank Street. The Bank Street houses were built in 1851 by Reuben R. Wood, a well-known builder, to whom Worth had sold the lots in 1850. Since



WEST ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

#241 & 243  
cont.

these two houses on Eleventh Street are stylistically identical with Nos. 36 and 38 Bank Street, we can assume that Wood built them also.

The two houses on West Eleventh Street are transitional in style. They are late Greek Revival in general design, with some features characteristic of the Italianate architecture of the Eighteen-fifties. Three stories high, they are approached by high stoops leading to attractive Greek Revival doorways with "eared" frames, a late survival for the period. The two doorways are paired and united by a common cornice surmounted by a low pediment. No. 243 retains its floor-length French windows at parlor floor level; replaced at No. 241 by long double-hung plate glass windows. The windows all have cornices above the lintels. A bracketed wood roof cornice with drops unites the two houses. The original cast iron work at the stoop and areaway railings is a fine example of the arched Italianate designs so typical of the Eighteen-fifties. These two houses, as well as the neighboring ones which no longer exist, were sold by Worth at a handsome profit to individual owners in 1854.

#237  
(#237-239)

Erected in 1903-04 in the Eclectic period for Leon Spiegelberger by Sass & Smallheiser, this six-story apartment house is distinguished by its unusual brickwork. The first story is stone and features a canopied entrance porch resting on a pair of sturdy columns. The window lintels and many horizontal band courses are handled boldly, as is the heavy cornice with paired brackets which crowns the building.

#235

No. 235, now an apartment house with a fifth story added, was once part of a row of ten late Greek Revival houses of which only Nos. 223-225 and 231-233 remain. They were built for Stephen B. Peet in 1844. Like the other houses, this was once a three-story town house, with basement, but it has been completely changed and rough-stuccoed.

#231-233

These houses are discussed under Nos. 223-225, below.

#227  
(#227-229)

This six-story apartment house of 1906, which replaced two town houses; part of the Peet row of ten, was designed by Charles M. Straub for Sugarman & Adelstein. The first story has narrow horizontal band courses of stone, alternating with brickwork, and a canopied porch. The windows of the first floor have swagged keystones, and those of the upper floors have cornices carried on ornamental brackets.

#223-225  
#231-233

These four attractive and well maintained houses are all that remain of a row of ten late Greek Revival houses which once stretched from the corner of Waverly Place to No. 235. These houses were built in 1844 for Stephen B. Peet.

The original appearance of these four-story brick houses, over rusticated basements, may best be seen at Nos. 231 and 233. These two houses retain their stoops and doorways of 1844, although the doorway at No. 233 has had its lintel altered. The shallow ogival arch, which decorates the lintels of all the houses, may also still be seen at the doorway of No. 231. This type of arch, associated with the Gothic rather than the Classic vocabulary, is an unusual motif in Greenwich Village and also appears at all ten Bank Street houses built for Peet. The original dentiled cornices are retained at three of the Eleventh Street houses. No. 223 has a later Nineteenth Century bracketed and paneled cornice. Nos. 223 and 225 now have basement entrances, replacing stoops.

The fine Greek Revival ironwork uses the characteristic Greek fret pattern at the bottom of the stoop handrailings and at both the top and bottom of the areaway railings. The painter Jack Levine lives at No. 231.

Stephen B. Peet was a real estate developer, who first opened a "land office" at 18 Nassau Street in 1836 and lived at No. 237 West Eleventh Street (formerly No. 31 Hammond Street) from 1844 to 1846. At the time he built these houses, he was developing an identical row on adjoining lots facing on Bank Street (Nos. 16-34), still one of the finest rows in Greenwich Village.



WEST ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

The corner building, a six-story apartment house erected in 1916, is described under Nos. 240-242 Waverly Place.

WEST ELEVENTH STREET (Between West 4th & Bleecker Streets)

Two long rows of town houses are the outstanding features of this almost purely residential street. It is a delightful place in which to live and has a warm, human scale. Here, the disparity in height between the apartment houses and the town houses is minimal, giving the street a sense of unity which is not always found.

On the north side, the long row of town houses is at the east end, whereas, on the south side, the long row of houses is located toward the western end of the block.

The best preserved house in the attractive row on the north side is located on the corner of Fourth Street. This fine Italianate house, of brick with brownstone trim over a rusticated stone basement, has segmental-arched doorway and windows, crowned with corniced lintels. This house and its twin have handsome bracketed roof cornices. Such buildings as this establish the character of a street, especially when located conspicuously on a corner site.

On the south side, a splendid Federal house, near the eastern end of the block, retains its original, handsome doorway and, although two stories have been added, it is one of the outstanding houses on the street. At the Bleecker Street end stand two houses built in 1818, among the oldest houses in The Village. Of these two, the one on the right, retaining its Flemish bond brickwork, high stoop, splayed window lintels with keystones and arched doorway, is an outstanding example of Federal architecture and a star in the firmament of West Eleventh Street.

This house, left virtually unchanged, stands in sharp contrast to the remodeling treatment of one of a pair of handsome brick apartment houses directly opposite. Here the imposing entranceway with its entablature supported on columns was replaced by a Twentieth Century curtain wall which occupies the space of the first and basement floors. Although separated by a fire escape balcony from the floor above, no attempt was made to relate its overall width to that of the windows above, nor was the window module in any way observed. This is a clear case where, had regulatory design controls been in effect, the alteration would have been given a character more suited to such a handsome street.

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

#285

The doorway at No. 285 West Eleventh Street leads to a two-story extension to No. 403 Bleecker Street, built in 1860 as part of a row of seven houses fronting on Bleecker Street.

#281 &amp; 283

Designed in 1901 by Charles Rentz for D. Rosenbaum, these two five-story apartment buildings are much simpler in style than their neighbor at No. 279. No. 283 preserves its classical entry flanked by Ionic columns and surmounted by an entablature with swags. The windows of first and second stories are emphasized by frames with prominent keystones; the panels under the fourth story are interesting. No. 281 has been considerably altered, particularly at ground floor level. A handsome cornice with swags unites the two buildings.

#279  
(277-279)

This imposing six-story brick apartment house was erected in 1906 and designed by George F. Pelham for the Lederman Construction Company. The architect has divided the building into three sections, with the end bays projecting slightly from the central portion and has emphasized them by a greater use of terra cotta ornament around the upper windows. Stone band courses and brick quoins are used as horizontal accents, while handsome vertical panels with Italian Renaissance detail provide a vertical accent between windows. A classical roof cornice crowns the building. This edifice is a good example of the Classical style of the early Twentieth Century.

#273 &amp; 275

Built in 1846, this pair of houses, originally identical, still retains much of its late Greek Revival appearance. Both dwellings were

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

#273 & 275  
cont. originally three stories high, with attic, over a basement. No. 273 still retains its attic windows, while a fourth story was added at a later date to No. 275. The doorway of No. 273, with eared frame and cornice, is closer to its original appearance than the one at No. 275, which has been greatly simplified and stuccoed-over. French windows remain at parlor floor level at No. 273; the windows at upper story levels of both buildings have double-hung sash with muntins. The cornice at No. 273 is the fine original, while that of No. 275, Neo-Grec in style, represents a later addition. The stoop and area-way railings at No. 275 display attractive curvilinear designs; the wrought iron handrailing of the stoop and the newel posts at No. 273 were added in the latter part of the Nineteenth Century.

George H. Swords, a hardware merchant, had purchased the land from Andrew Lockwood, a builder who owned considerable property on this block. Swords was still taxed for the property in 1846, even though he had already sold the land the year before to Nathaniel Weed, a merchant, who developed it. In any case, it is possible that Lockwood, who lived at No. 269 (then No. 61 Hammond), was the builder of these two houses.

#269 & 271 Both these houses were erected in 1836 and were originally Greek Revival in style. No. 269, now a four-story house over a basement, was built as a three-story brick house in Flemish bond by Andrew Lockwood, the builder, as his own home. He lived here from 1836 to 1848. A basement entrance has been substituted for the former stoop, and a fire escape was added when the building was converted to multiple tenancy. Casement windows replace the original double-hung window sash. The strongly projecting bracketed cornice is a later addition, giving the building the appearance of an Italianate house.

No. 271, generally similar in appearance, except for the replacement of the roof cornice by a tall brick parapet with stone coping, was built for or by James Harriot, also a builder, who had purchased the land from Lockwood in 1835. The small cornices of the window lintels have been removed, but the double-hung window sash with muntins survive.

#267 This house was erected by Andrew Lockwood in 1843 as an investment for Christopher Gwyer, a butcher. It retains its imposing Greek Revival doorway, with full entablature, and displays the simple window treatment typical of the early Eighteen-forties. Handsome balustraded stone handrailings at the stoop with paneled newels, reminiscent of those at Washington Square North, were unfortunately removed recently, but the unusual Greek Revival areaway railing, with lyre designs, remains. The full fourth story, crowned by a bracketed roof cornice, is the result of a later alteration.

Lockwood had sold Gwyer the land the previous year with the understanding that he build, within six months, a brick dwelling on his lot which would align with the neighboring houses at Nos. 269-271, erected some years earlier by Lockwood.

#261 & 265 These two four-story brick buildings, separated by No. 263, were erected in 1868 by architect William Naugle for Mrs. M. Doscher. They have the typical mansard roofs of the popular French Second Empire style of the Eighteen-sixties. Although No. 265 no longer has a stoop, in most other respects it remains closer to its original appearance than does No. 261. A high stoop, still seen at No. 261, originally led up to the parlor floor. The original rusticated basement remains at No. 265, although altered by a basement entrance. The curving window lintel cornices, shaved off at No. 261, must have once adorned the entrance doorways of both houses. The same curved window cornices appear in the mansard roof dormers of No. 261, but have been replaced by the addition of pediments at No. 265. The bracketed roof cornices at both houses are original.

#263 This building was erected in 1836 for Leonard Kirby, a drygoods merchant at 47 Cedar Street. It is now a four-story house, but was originally only three stories high, as may be verified by the change from Flemish to running bond brickwork. Some of the flavor of the

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

#263 cont. Greek Revival style remains today in the utter simplicity of the window lintels and of the doorway, where the outline of the original entablature may still be seen. The bracketed roof cornice, similar to those of its neighbors on either side, and the top story, represent later additions. The wrought iron Greek Revival areaway railing is the handsome original.

#255-259 These three row houses were erected in 1861 for Peter P. Voorhis on property purchased in 1859 from the Mildeberger family, who had been property owners in this area for decades. Voorhis himself lived in the corner house, built on the site of A. Mildeberger's former residence.

The original appearance of these Italianate residences, of brick with brownstone trim, may be seen at No. 255, the corner house. It is three stories high, over a rusticated basement; a high stoop leads to the entrance doorway at the left of the facade. This doorway, as well as the windows, are segmental-arched and capped by curved "eyebrow" lintels. The long parlor floor windows have double-hung sash with muntins. The bracketed roof cornice, with paneled fascia board and central "bull's-eye" motif, also preserved at No. 257, is characteristic of the new French taste of the period. The intricate arabesque design of the parlor floor window railings at Nos. 255 and 257 indicates the quality of the original stoop and areaway railings, now replaced by modern work.

No. 259 has been altered by the substitution of a basement entrance for the stoop and by the addition of a paneled brick parapet surmounted by urns, taking the place of the roof cornices of its neighbors. The brick lintels and arched windows of the second floor are part of an alteration of the Nineteen-twenties.

WEST ELEVENTH STREET (Between Bleecker & Hudson Streets)

A feeling of openness pervades this short section of street due to the lone apartment house, with playground adjoining, which faces it on the north side.

The south side is a delightful admixture of houses and apartment houses with an uneven skyline, yet no house is more than one story taller or lower than its neighbor. Interesting contrasts present themselves at mid-block where an ornate apartment house with rusticated base, arched windows at the top floor and a rich heavy cornice, is set between two plain but attractive Greek Revival town houses. This sort of contrast not only gives aesthetic interest to a street but lends a feeling of historical continuity.

WEST ELEVENTH STREET North Side (Betw. Hudson & Bleecker Sts.)

#293-299 This six-story apartment house of 1926 (described under Nos. 576-578 Hudson Street) occupies the corner site. The adjoining No. 289, the site of a former factory, is now a playground.

WEST TWELFTH STREET (Between Greenwich Avenue & West 4th Street)

The south side of this street, with its long rows of houses, is one of the most attractive in The Village. This side is closed at the Greenwich Avenue end by a theatre which presents a long, rather blank wall to the street and by taller apartment houses near the West Fourth Street end. Otherwise the intimate, human scale of these three-story row houses is maintained. Almost at mid-block are six exceptionally fine Italianate houses with handsome double doors and continuous paneled roof cornices, which give them a feeling of unity. The only real note of diversity on this side of the street is introduced in the three apartment houses near the west end, of which the one nearest the West Fourth Street corner displays some rich, almost Baroque, sculptural decoration. The very ornateness of this building is enhanced by the long side of a very plain vernacular building on the corner.

There is more variety on the north side of the street. Except for the intrusion of a very large garage near mid-block, this is a residential

WEST TWELFTH STREET (Between Greenwich Avenue & West 4th Street)

block with apartment houses at each end. The one on the Greenwich Avenue corner faces the Avenue and has its long side on Twelfth Street. It is six stories high and forms a termination point for the attractive Greek Revival houses which adjoin it to the west. The five-story apartment house at the west end of the block has a mansard roof, its most notable feature, which makes a graceful termination at the West Fourth Street corner.

WEST TWELFTH STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#234-238 The corner building (described under Nos. 97-101 Greenwich Avenue) was erected after 1921 and is occupied by a theater.

#240 This three-story brick house with basement was built in 1859 for Louis Peugnet, replacing wood stables on what was formerly Factory Street, the northern extension of which is now called Waverly Place. Except for the doorway, which has been shorn of its frame and cornice, it is similar to the prototype houses, Nos. 252 and 254 West Twelfth Street, erected two years earlier by Linus Scudder.

#242 Though both this house and its neighbor, No. 240, appear to date from the same period as the row houses built in 1857 by Scudder (see Nos. 250-260 West Twelfth Street), No. 242 was already built by 1852, when Reuben R. Wood, a well-known Village builder, was taxed for the house. The entrance is at grade, although the window alignment is quite different from that of its neighbors to the west. The overall height of this three-story house is identical to them. The roof cornice, however, is the same as that of the Scudder row of 1857, indicating that the building was altered at that date. Original Italianate ironwork, similar to that at Nos. 246 and 248, remains at the stoop.

#244-248 These three narrow row houses were erected on two lots in 1852 by Reuben R. Wood, who built two wider houses on two lots back-to-back with these, which face on Bank Street (Nos. 13 and 15). Wood had purchased the land the previous year from Louis Peugnet for speculative purposes. No. 248 is the best preserved of the three houses, but they all retain their original stoops and long parlor floor windows, except No. 244, where the sills of the parlor floor windows have been raised. Nos. 244 and 248 have their original bracketed roof cornices, but No. 246 lost its cornice when the roof was raised. Nos. 246 and 248 retain their original ironwork of the Eighteen-fifties, identical to that at Nos. 252 and 254.

#250-260 This row of six houses, all originally Italianate in style, was built in 1857 by Linus Scudder, builder, at the same time he was developing a row of six houses at Nos. 17-27 Bank Street--all on property purchased the previous year from Hyacinthe Peugnet.

The original appearance of these houses may best be seen at Nos. 252 and 254 which until very recently were in mint condition. They are almost identical to Scudder's Bank Street row. Three stories in height over rusticated basements, stoops lead up to the handsome segmental-arched doorways. The paneled entrance doors, deeply recessed, are framed by paneled reveals and rope moldings. The original handsome double doors with elaborately carved bosses at Nos. 250 and 254 are surmounted by a glazed transom, repeating the arch of the outer doorway. The long parlor-floor French windows and the double-hung muntined sash of the upper story windows, capped by lintels with cornices, are all characteristic of the Italianate style. The paneled roof cornices, with paired brackets, unify the whole row, and are the originals. The Italianate cast ironwork at the stoops of Nos. 252 and 254 has arched panels with ornament and is for the most part well preserved.

No. 250 retains its stoop and window trim, but the cornice of the doorway has been removed; the window sash is plate glass. Nos. 256 and 258 have substituted basement entrances for the stoops, but retain some of their original window sash and trim. No. 260 still retains its stoop, but all the cornices on windows and the doorway have been shaved off. The window sash is plate glass and the ironwork of the stoop belongs to the latter part of the Nineteenth Century.

WEST TWELFTH STREET South Side (Betw. Greenwich Ave. & West 4th St.)

#262-266

Erected in 1841 for William Harsell, a sash and window frame maker who had built No. 29 Bank Street a year earlier, these three narrow, attractive row houses were originally Greek Revival in style, but have been greatly modified. The character of No. 262 was changed by the introduction of a basement entrance, with arched window above, an alteration of the Twentieth Century. No. 264 has been completely painted over.

Nos. 264 and 266 were obviously built as a pair. Three stories in height, the entrances are at grade. Of the two, No. 266 remains closest to its original appearance. Elaborate Neo-Grec roof cornices, with brackets, modillions, dentils and panels, were substituted for the original ones at both buildings. The ironwork at the entrances of these two houses, and at the areaway of No. 266, is Italianate in style, dating from the middle of the century. The painter, Lucile Blanch, lived at No. 266 in the late Nineteen-thirties.

#268 &amp; 270

Designed in 1887 for Alexander Cameron by A. B. Ogden & Son, architects, these two buildings are less rich in their decoration than their neighbor, No. 274. At No. 268 a low stoop, above a rusticated first floor, leads to an entrance porch resting on columns with modified Ionic capitals; the entrance at No. 270 has been altered. The most conspicuous features of these two buildings are the Neo-Grec window enframements and the roof cornices, in which the horizontal is broken twice by central pedimental motifs, strikingly silhouetted against the sky. No. 268 still displays its ornamental cast iron newel posts and a handsome areaway railing deriving from the Neo-Medieval style popularized in France by Viollet-le-Duc, architect and restorer of Gothic monuments.

#274

Designed with its neighbors, Nos. 268-70, in mind, this stone-faced apartment house presents a unified facade to the street, picturesque in outline and interesting in detail. Designed in 1889 for James Anderson by George Keister, architect, it is notable for its rich, almost Baroque, sculptural decoration. The entrance doorway, approached by a stoop, is very ornate; the lintel is carried on vertically placed consoles, adorned with classical swags of fruit, and crowned by classical heads. The window lintels on brackets, and the foliate band courses between them, are also notable. Like its neighbors to the east, which served as a model, the architectural elements, rustication of the first story, the band courses, the cornices above the windows, and the roof cornice crowning the building--all projecting boldly from the stone background--create a Baroque play of light and shade, so characteristic of late Nineteenth Century Eclectic architecture.

#280

This number is the entrance to the rear extension to No. 319 West Fourth Street, an alteration of 1864 to a building of 1836. The changes in the brickwork (from Flemish to running bond) and in the window heights are obvious at a glance. Plain window lintels and a bracketed roof cornice provide the only notes of contrast in this vernacular four-story building, amply provided with fire escapes.

WEST TWELFTH STREET North Side (Betw. West 4th St. & Greenwich Ave.)

#281

This corner five-story building, one of the City's early apartment houses, was erected in 1870 for James Collins by J. J. Howard. The mansard roof, reflecting the French Second Empire style, which reached the zenith of its popularity in the United States in the early Eighteen-seventies, and the bracketed roof cornice, are stylistic features typical of the period.

#275-279

These three brick houses, originally two and one-half stories high, were originally built between 1828 and 1830 in the Federal style. They were owned by James McAllis, a grocer, who had purchased the neighboring land, extending from the present No. 323 West Fourth Street around the corner through No. 273 West Twelfth Street, in 1827. Interestingly enough, all this property remained in his hands until his death some forty years later. The new owner raised all three houses to a height of three stories in anticipation of a greater return on his investment.

WEST TWELFTH STREET South Side (Betw. Greenwich Ave. & West 4th St.)

- #275-279  
cont. No. 275 retains its stoop, while Nos. 277-279 were altered twenty years ago to provide basement entrances. At the same time, they were raised an additional story, with large studio windows extending the full width of the facade. The bracketed roof cornice of No. 275 dates from the period when the building acquired its third floor. The painter Ralston Crawford lived at No. 277 in the early Nineteen-forties.
- #273 This small, brick-faced frame building, though altered, still retains the flavor of the Federal period. It dates from 1830-31, when the property was owned by the same James McAllis. However, the taxes were paid by Michael Talley, a paver, who some years earlier had owned the McAllis properties. Like its neighbors to the west, No. 273 was raised in the Eighteen-seventies to three stories, clearly seen in the change from Flemish bond brickwork to running bond, and from the style of its roof cornice.
- #269-271 Six stories in height, this brick apartment house of 1911, designed by Henry S. Lion for Charles Rubinger, displays the classical ornament typical of its period. The pilasters, carried on corbels which extend up through the two upper stories, terminate under brackets supporting a cornice with classical swags.
- #263 This very attractive little three-story house, with store at street level, was erected in 1868-69 for and by the Lowe Brothers (James A. and Isaac N.). They also owned the adjoining properties facing onto Jane Street (Nos. 24-26). An extremely narrow doorway leads to the upper floors of the house which is crowned by a handsome but shallow roof cornice with brick dentils. There is a passageway at the right leading to the rear of the property.
- #259-261 Originally five stories in height, this apartment building of 1887 was later raised to six stories and was crowned by a high brick parapet. The facade is enlivened by classical decoration of terra cotta displayed in ornamental band courses, prominent window lintels, and panels. Konenburger & Stark were the architects for Jacob Margovitz.
- #255 & 257 Built in 1891, these five-story apartment houses display a contrast between the rough-textured stonework of the first floor and the brick above. They are late examples of the Romanesque Revival style, as may be seen in the general design, the treatment of the brickwork, and decorative detail. They were built for Amund Johnson and were designed by John C. Burne.
- #247-251 This structure dates back to 1910-11, but was completely rebuilt in 1923 after a disastrous fire. It serves the neighborhood as a garage and is a good example of the commercial style of the Nineteen-twenties. It has steel window sash and is crowned by a brick parapet with brick pinnacles carried above it at each end.
- #239-243 This row of three brick houses, Greek Revival in style, was built in 1843 for members of the DeKlyn family, who were developing property on lots back-to-back, facing on Jane Street (Nos. 4-8) and on Greenwich Avenue, at the same time. D. T. Baldwin, who in 1843-44 was taxed for No. 239, was the husband of Susan (DeKlyn) and a partner in the firm of Baldwin, Southmayd & DeKlyn, merchants at 146 Pearl Street. Nos. 243 and 245 were assessed to John B. DeKlyn, his brother-in-law.
- These houses are three stories high. No. 241 remains closest to its original appearance. A stoop leads to a Greek Revival doorway, framed by pilasters and narrow sidelights, all surmounted by a rectangular transom. No. 243 has long parlor floor windows, a later modification, while the others have retained their high sills and double-hung, muntined window sash. The corniced lintels above the windows at Nos. 239 and 241 were covered by sheetmetal at a later date, but those at No. 243 are original.
- Nos. 241 and 243 retain their charming cast iron stoop handrailings, with a wrought iron curvilinear design in the upper section and a Greek fret pattern below, augmented at No. 243 by additional decorative castings on the spindles. It is interesting to note that the ironwork at No. 241 is identical to that which until recently graced



WEST TWELFTH STREET North Side (Betw. West 4th St. & Greenwich Ave.)#239-243  
cont.

the Jane Street houses (Nos. 4-8). This pattern is found elsewhere in The Village, indicating a stock iron founder's design. Nos. 241 and 243 are, in fact, so similar to the houses on Jane Street, that it is very likely that they were erected by the same builders, Dunham & Williams.

No. 239 has been altered to a far greater degree than its neighbors. The stoop has been eliminated and a basement entrance substituted, while the fire escape dates from the period of its conversion to a multiple dwelling. The heavy Neo-Grec roof cornice with brackets, also a later addition, recalls classical triglyphs in the grooved blocks under the brackets of the cornice.

#237

This most attractive little Greek Revival house is virtually unaltered. Built in 1847-48 on a very shallow lot, it is narrower and considerably lower in height than Nos. 239-245, due to the fact that it has no basement and is entered practically at grade. The brick facade is severely simple, relieved only by a very handsome dentiled roof cornice with undecorated fascia board. The window sash is the typical double-hung muntined type.

It is the fine entrance doorway which particularly distinguishes this house. The paneled door is framed by Greek Revival pilasters and narrow sidelights, which are paneled below. Above the door is a long, narrow, rectangular transom, divided into four lights. Although stylistically the house appears somewhat earlier than 1847-48, when it first appears on tax records, it may simply be retardataire, an expression of the taste of its owner, Edward Pollock, a grocer. The original wrought iron railing at the entrance and areaway is very simple and also somewhat old-fashioned in design.

#235

This six-story corner apartment house, with stores below, was erected in 1906-07 for the Samson Construction Company and was designed by Bernstein & Bernstein. It displays Neo-Georgian detail in the window treatment on both this and its Greenwich Avenue facade (Nos. 101-103).

WEST TWELFTH STREET (Between West 4th Street & Eighth Avenue)

There is little diversity in this street of medium sized apartment houses except for the alterations which were made to the houses in mid-block on the north side of the street.

With the exception of the three westernmost apartment houses on the south side of the street, all of the other buildings were built in the Eighteen-forties, an interesting example of how entire blocks were developed at certain specific periods.

A large apartment house on the south side of the street, at the Eighth Avenue end, closes the block effectively. Of this row, the apartment house in the middle of the block is the most notable.

On the north side of the block, the apartment house near the middle of the block represent an attractive remodeling of the Nineteen-twenties with overhanging tile roofs above the fourth floor windows.

WEST TWELFTH STREET South Side (Betw. West 4th St. & Eighth Ave.)#286  
(#284-286)

The corner four-story house (described under No. 314 West 4th Street) was built in 1845, but completely refaced in 1927.

#288

Built in 1848-49 for Richard J. Bush, a plasterer, on property he had purchased from Aaron Marsh, this building has been completely smooth-stuccoed. A penthouse was added in 1926. The building still retains its Greek Revival inner doorway.

#290-294

Originally erected in 1902-03, this six-story apartment house displayed characteristic Eclectic ornament of the period until it was recently refaced with brick. It has steel sash with triple windows.

#296-300

This six-story brick apartment house, built in 1925 for the Shearn-Hartman Construction Company and designed by L. L. Cransman, is extremely simple. The parapet is crowned by a high central gable.

WEST TWELFTH STREET South Side (Betw. West 4th St. & Eighth Ave.)

#302

This sixteen-story corner apartment house (described under No. 21 Abingdon Square) was erected in 1930-31.

WEST TWELFTH STREET North Side (Betw. Eighth Ave. & West 4th St.)

All the houses on this block were built in the early Eighteen-forties on land owned by Aaron Marsh, who had been a builder earlier and who developed considerable property in this area. Originally three stories in height, all the houses were later raised to four stories and, although modified, they have a charm of their own.

#293

This is the side entrance to Aaron Marsh's building of 1840, (described under No. 22 Eighth Avenue) which was originally much shallower, as can clearly be seen in the change of the brickwork. This rear extension on West Twelfth Street was added after 1931.

#291

This four-story dwelling was erected in 1848 for Abel Harker, mason. Since Harker purchased the land in 1847, but immediately sold it to two masons, John Huyler, Jr. and William Huyler, it is very likely that they were the builders of the house, particularly since they were building on adjoining property around the corner on Eighth Avenue at the same time. The house is transitional in style, displaying features of the Greek Revival and Italianate periods. It has a dentiled Greek Revival roof cornice, long Italianate windows at the second story, and very fine Italianate cast-iron railings at the entrance and areaway.

#289

Built in the same year as Nos. 285-287 and taxed to Andrew McCall, a weaver, this house was altered at the same time as its neighbor. Overhanging tile roofs above the first and fourth floor windows provide a decorative accent and tie it with Nos. 285-287.

#285-287

These two separate buildings, erected in 1841 for Aaron Marsh, were combined in 1928. They were provided with a common entrance doorway, shielded by a tile hood. The large top floor casement windows, under an overhanging tile roof, belong to the same period, but the basement entrance was an addition of 1932. The rear extension dates from a still later modification. Some of the ironwork is the original. Together, these two buildings present an interesting facade to the street.

#283

The corner house (also No. 320 West Fourth Street) was erected in 1840 as a private house with a store at street level. Originally, the house was much shallower, with a yard between it and a small building at the rear of the lot; a one-story extension now occupies this space. This house is pleasingly proportioned, with windows diminishing in height as they ascend. The present roof cornice of sheetmetal was added when the building was raised to four stories. The appearance of the building would be considerably improved if the large signs above the store were made less conspicuous. It was originally assessed to Andrew McCall, who also owned No. 289.

WEST TWELFTH STREET North Side (Betw. Hudson St. & Eighth Ave.)#305  
(#299-309)

This sixteen-story apartment house of 1929-31 (described under No. 614 Hudson Street) is a good example of the design of its period.

#297

Described under No. 11 Eighth Avenue, this five-story building was erected as part of a row of houses on the Avenue, all built in 1845.

WEST THIRTEENTH STREET South Side (Betw. Eighth Avenue & West 4th St.)

#300

The corner gas station is described under No. 61 Eighth Avenue.



WEST THIRTEENTH STREET South Side (Betw. Eighth Avenue & West 4th St.)

#302-304 This three-story brick building, originally erected in 1892, was completely altered in 1953 for the Shevchenko Scientific Society by Julian K. Jastrensky, architect. The present facade is a replacement, but the original window openings were retained. Vertically banded aluminum siding separates each floor from the next and is used as a facing for the parapet which crowns the building. Steel sash is used throughout.

#306 Five stories in height, and crowned by an imposing paneled roof cornice with evenly spaced brackets, this building was originally erected in the early Eighteen-fifties as a four-story house for John B. Ireland. After the widening of Thirteenth Street in 1886, when thirteen feet were shorn off the front of the structure, it was raised from four to five stories in height, extended to the rear of the lot, and the present store front installed. This handsome cast iron store front is typical of the period and is exceptionally well preserved. It has a fine modillioned entablature which unifies the street level of the building.

#308 This handsome five-story building on the corner of West Fourth Street, designed in 1868 by D. & J. Jardine, the well-known architectural firm, for Matthew Kane, sashmaker, is part of a row of houses with mansard roofs facing on West Fourth Street (Nos. 345-49). It has a side entrance at No. 351 West Fourth Street. With its corner quoining, tall end chimneys, and fine detailing, it recalls Parisian town houses of the Eighteen-sixties, when the French Second Empire style was at its height. Stores occupy the ground floor on the Thirteenth Street side.

WEST THIRTEENTH STREET North Side (Betw. West 4th St. & Eighth Ave.)

#303 This little three-story brick building was built in the middle of the Nineteenth Century and has a store at first floor level. The store front has two paneled, cast iron columns flanking the entry. The windows, although replaced by metal casements, have handsome stone lintels with cornices. The left-hand windows were replaced at a later date by double windows with mullions between. A cornice, supported on console brackets, crowns this little front effectively.

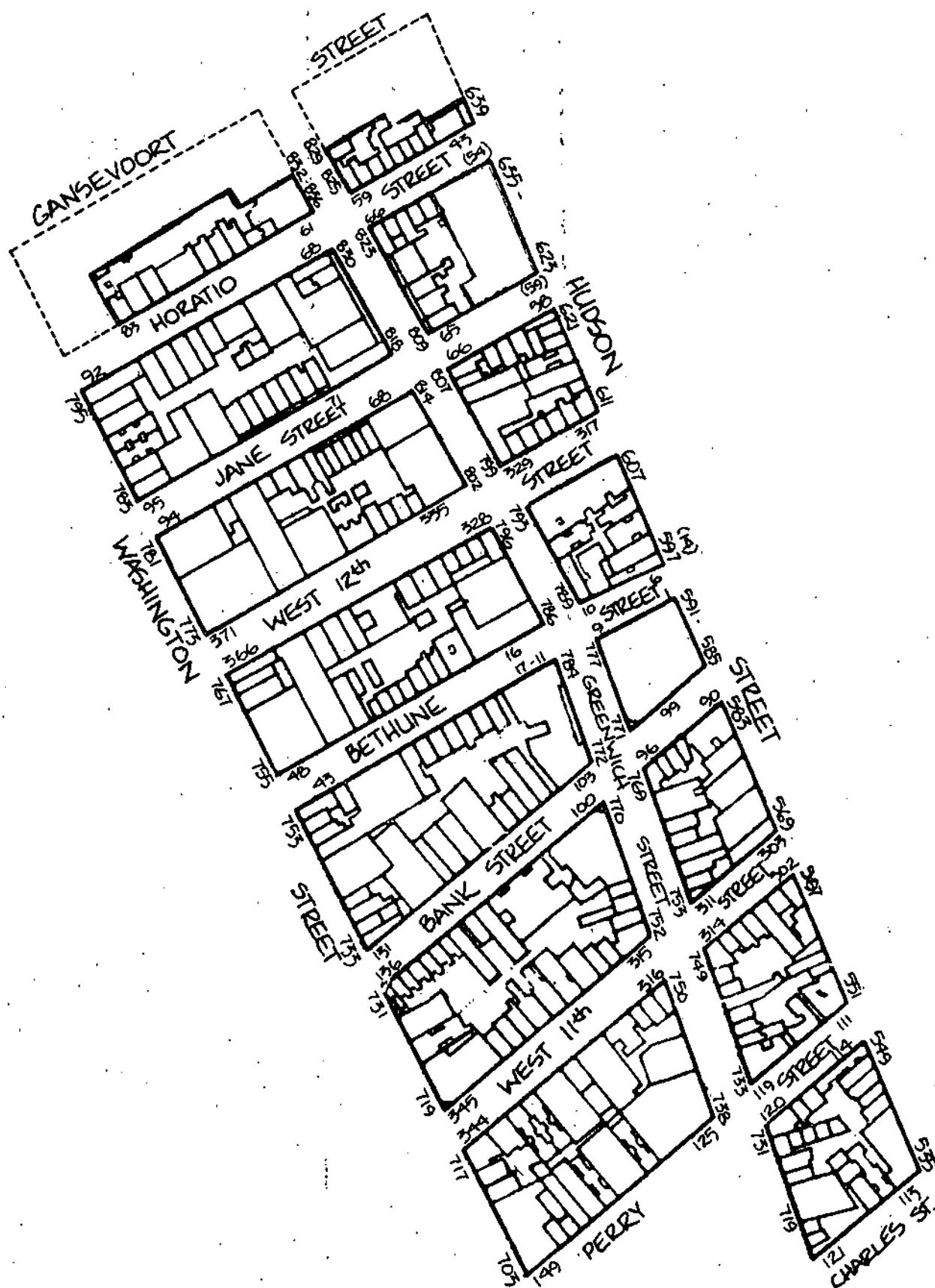
#301 This four-story house (described under No. 65 Eighth Avenue) occupies the corner site.

---

GREENWICH VILLAGE  
HISTORIC DISTRICT

---

Area 9



**AREA 9**

BANK STREET (Between Hudson & Greenwich Streets)

This quiet residential street is a study in contrasts. The low Greek Revival houses of the early Nineteenth Century on the south side retain an intimacy of scale, quiet dignity, and interesting architectural details. The monumental seven-story structure across the street, recently converted from commercial to residential use, has afforded an unusual opportunity for intelligent remodeling. Much of the original dignified facade, surmounted by a roof cornice with central pediment, and embellished at the first and second floors by striking cast iron columns, has been retained in the alteration. The two-story base section, of iron, brick, and glass, contrasts interestingly not only with the plain brick walls of the upper floors, but with the brick Greek Revival houses on the other side of the street.

BANK STREET South Side (Between Hudson & Greenwich Sts.)

#90

The corner five-story brick apartment house has stores on the Hudson Street facade (No. 583 Hudson). It was erected in 1873 by Samuel A. Warner for the estate of Christopher Gwyer, but was greatly modified in 1940. At this time, the street floor was refaced and the top story received a high stuccoed parapet in lieu of cornice. Much distinctive ornament was removed, but a hint of its date remains in the shape of the window lintels of the second, third, and fourth stories. The store once served as a U.S. Post Office, Station "C".

#92-96

This pleasant row of three Greek Revival row houses was erected in 1838-39. The last one, No. 96, has been joined to the corner dwelling, No. 769 Greenwich Street. Raised to a full three stories in height later in the century, and graced by bracketed roof cornices at Nos. 92 and 94, and by a simple cornice at No. 96, they must have originally had low attic stories. This may be seen in the change of brickwork below the sills of the third story windows. The heavy sheetmetal window cornices and the little corbeled feet beneath the windowsills at No. 94 also date from the period of the alteration, later in the Nineteenth Century. The distinguishing features of this row are the fine Greek Revival doorways, still retained at Nos. 92 and 94, and the wrought iron handrailings at the stoop of No. 92, its original newel posts set on circular stone pedestals. The row was built on land purchased at the end of 1838 by William Buckland, mason, who was taxed for Nos. 94 and 96, possibly in association with George Youngs, a carpenter, to whom he had sold the corner lot (No. 769 Hudson Street).

BANK STREET North Side (Betw. Greenwich & Hudson Sts.)#99  
(#93-99)

"The Left Bank," which opened late in 1968, is a monumental seven-story apartment house occupying the entire block bounded by Bank, Greenwich, Bethune and Hudson Streets. Originally it was a loft building of 1890. At the time this Report was written, it was in process of conversion and plans called for the retention of the original dignified facade, with its striking cast iron columns embellishing the first and second stories. This two-story base section, of iron and glass, contrasts well with the brick upper floors. Light colored stone provides a welcome accent at the windowsills, lintels, and horizontal band courses uniting the windows at mid-height. A simple but well designed roof cornice, with central pediment on each side, has panels and dentils between supporting blocks. The building has a truncated corner between the Bank and Greenwich Street fronts.

It had been designed as a huge loft building in 1890 by D. & J. Jardine, a well known architectural firm, for Peter M. Wilson. Known as the Ross Building, it was occupied for many years by a variety of commercial enterprises. It was last used as a warehouse, showroom and sales training center by the General Electric Company. Thereafter it was vacant for a number of years.

On the site of this large apartment house, three exceptionally fine town houses (Nos. 585-589 Hudson Street) once stood on the east side of the lot, facing Abindgon Square. Although wider, these houses bore a remarkable resemblance to the "Old

BANK STREET North Side (Betw. Greenwich & Hudson Sts.)

#99  
 (#93-99)  
 cont.

Merchants House" (No. 29 East Fourth Street). They were three stories high with dormer windows at the roof.

The houses were constructed of Flemish bond brickwork above masonry basements and all had dignified stoops graced with iron handrails and terminated by newels which consisted of openwork iron baskets shaped like urns.

The arched entranceways were exceptionally handsome, framed with stone and having rustication blocks at the sides and double keystones at the tops of the arches. The three-paneled doors were flanked by Ionic columns and sidelights and were surmounted by fanlights with radiating muntins.

The muntined windows (six over six) all had exterior blinds and the beautiful dormer windows were arched and flanked by pilasters with rustication blocks between them and the windows. They had keystones at the tops of the arches and the muntins were interlaced in the upper sash. The roofs of these dormers were gable-ended with their raking moldings returned beneath the ends to form caps for the pilasters below them.

The corner house, facing Bank Street, displayed one of the best Federal side street elevations in the city. Here, paired chimneys connected by a high horizontal section of wall had the sloping shoulders outside the chimneys which followed the line of the roof. The central tier of windows was topped by an arched window surmounted in turn by a lunette window, a most unusual feature. Outside the chimneys, just below the slope of the roof, were two fine quadrant windows, each one forming the top element of a vertical tier of windows.

Houses such as these three represented the finest examples of the Federal tradition in the City. As a row, they contributed greatly to the beauty and dignity of the Square.

BANK STREET (Between Greenwich & Washington Streets)

This pleasant street, largely residential in character, is a study in contrasts, with large modern apartment buildings at the eastern ends of the street vying for attention with rows of small Nineteenth Century houses.

On the south side, half of the street is occupied by two large six-story apartment buildings of brick; then, quite unexpectedly, we come upon a delightful row of Greek Revival houses, among the best preserved in the city. Adjoining these houses is another good row of the same period. It is unfortunate that the Washington Street corner is occupied by a nondescript filling station. This is another instance where architectural and design controls could have been exercised to advantage, to make this structure harmonize better with its neighbors. This is also true of the small garage at mid-block, which is both out of character and out of scale with its neighbors.

The west end of the street on the north side is largely occupied by five-story apartment houses, of which several were designed with a unified facade. Built of brick, they harmonize to a certain extent with the lower rows of mid-Nineteenth Century houses at the east, of which several are good examples of the modest house of the Greek Revival period.

BANK STREET South Side (Betw. Greenwich & Washington Sts.)

The south side of this street is a study in contrasts. Half of the block is occupied by two large six-story modern apartment buildings. Then, quite unexpectedly, we come upon a delightful row of Greek Revival houses built in the Eighteen-thirties, together with an Italianate residence dating some thirty years later.

#100-108 The six-story corner brick apartment house (described under No. 766 Greenwich Street) was erected in 1956.

#110 Similar in style to its neighbor, this six-story brick apartment

BANK STREET South Side (Betw. Greenwich & Washington Sts.)

- #110 cont. building of 1957 was designed by Leo Stillman for Bank Street Properties, Inc. The facade is divided into three sections, with two recessed bays bridged by fire escapes. The only note of decorative contrast is provided by a continuous band of light-colored stone, above and below the paired windows, and by the starkly simple entrance, emphasized by a projecting metal canopy.
- #120 This three-story brick, Greek Revival building was erected in 1836 for Isaac Herring. The original stoop and entranceway have been removed to provide for a first floor commercial studio. The renovated first floor retains its original cast iron columns supporting a continuous iron beam decorated with rosettes. Although one window on the left side of each of the upper floors has been bricked-up, the remaining two windows of each story retain their Greek Revival lintels and sills. This building is topped by an elaborately detailed Neo-Grec cornice supported by fluted brackets with modillions between them with dentiled molding below.
- #122 This brick Italianate residence was built in 1868. The house is three stories high with basement. Although the stoop has been removed to provide a basement entrance, the original round-arched entranceway with molded keystone on the first floor remains. The basement level shows heavy rustication and segmental-arched windows. The original stone panels beneath the two long parlor windows have been retained. Plain lintels surmount the parlor windows, while the original lintels with diminutive cornices are seen over the windows of the second and third floors. The projecting sills with moldings on the upper two floors are supported by scrolled brackets. The residence is crowned by an elaborate cornice with vertically placed console brackets and paneled fascia board.
- #124 This contemporary looking brick one-story garage, once a stable, with stepped parapet and stone coping, blends in texture and color with the adjacent Greek Revival residence, No. 126.
- #126-130 Perhaps one of the best preserved rows of Greek Revival houses in New York City, is this one, consisting of three delightful brick residences, built in 1837 for Jacob G. Dyckman, a member of the ancient Dyckman family of New York City. Dyckman, an Alderman of the Ninth Ward and a Commissioner, had been active in city administration for well over forty years. The houses are the original three stories in height with basements and low attic windows in the fascia of the cornice.
- The dignified Greek Revival wrought iron railings of the stoops and areaways enhance the appearance of the architecture. The ironwork is similar in style to that which is found at the adjacent row of houses to the west. The paneled doors are flanked by fine paneled pilasters with Doric capitals, supporting a handsome transom bar which in turn is surmounted by a transom. Stone lintels without cornices appear over the door and muntined windows of No. 130, whereas lintels with the original diminutive cornices surmount the door and muntined windows at No. 128. The lintels at No. 126 were stuccoed over at a later date. In the attic at Nos. 130 and 128, the low Greek Revival windows, cut into the fascia board, have been retained. These windows are separated from the cornice by a fine tongue and dart molding. A similarly designed molding serves as a sill for the attic windows. The top floor of No. 126 has been remodeled to provide a continuous window. The painter Bruce Mitchell lived at No. 126 Bank Street in the early Nineteen-forties.
- #132-136 This charming row of three brick residences was built in 1833 for William E. Fink, a grocer. These houses, early Greek Revival in style, are three stories in height with basements. Nos. 132 and 134 have fronts of Flemish bond. The corner house, No. 136, is constructed of running bond, and the top floor attic windows have been replaced by larger ones. The original wrought iron handrailing of the stoops has been retained at all three houses. At Nos. 132 and 136, the horizontal band beneath the handrail proper is designed with a very graceful scrollwork pattern. The iron spindles are enhanced by a delicate ball

BANK STREET South Side (Betw. Greenwich & Washington Sts.)#132-136  
cont.

design at mid-height. The handrailings, resting on very simple newels with urnlike bases, terminate in a curved volute. A simple wrought iron areaway railing, and wrought iron uprights, topped by small acorn finials, may be seen at all three residences.

At Nos. 132 and 136, the charming Greek Revival doorways have columns and transoms. These doorways consist of a handsome three-paneled door which is flanked on both sides by well proportioned, fluted Doric columns. The two handsome columns support a low entablature which is surmounted by a five-paned transom. A simple lintel, enhanced by a delicate cornice, is seen over the transom. The lintels above the muntined windows of the first and second floors of all three houses have had cornices added. In all three houses, the original sills remain unchanged. The facades may have originally been crowned by a deep fascia board with waterproofed surface seen at No. 134, with small windows cut into it. No. 136 has a shallow cornice set above the lengthened windows, while No. 132 was remodeled to provide a double window located on center with casements, above which a dormer has been added to obtain north light. Philip Evergood, a well known painter, lived at No. 132 Bank Street from 1940-47.

The filling station at the end of the block is described under No. 731 Washington Street.

BANK STREET North Side (Betw. Washington & Greenwich Sts.)

#131

The five-story apartment building at the corner (described under No. 733 Washington Street) was erected in 1899.

#129

This charming brick residence, late Greek Revival in style, was built in 1855 for Charles C. Crane, a miller. Designed with handsome simplicity, this narrow house, two windows wide, is three stories high with basement. The simple wrought iron handrailing of the low stoop and the areaway railing are doubtless the originals. The slender paneled door with glazed transom is enframed with wood and is surmounted by a plain lintel. The muntined, double-hung windows are complemented by simple stone sills and lintels with their original diminutive cornices. The residence is crowned by a crisply-detailed cornice with modillions.

#123-127

This four-story warehouse was built in 1907. This structure is especially notable for the top floor windows which interrupt the band course below the cornice. The first floor is divided from the upper stories by a belt course which extends the width of the building. A brick parapet with corbel blocks has been complemented by simple brick corbeling between the blocks.

#117-121

Designed in 1884 by William F. Niebuhr, architect, for John Schreyer, these three apartment buildings, of different widths, are five stories high with basements. The brick stoops lead up to arched entranceways. The windows have simple sills and plain lintels, which are in character with the Greek Revival design of the older residences on the block. These three buildings are crowned by a continuous, elaborately detailed cornice with oversized brackets, which unifies them.

#113 &amp; 115

Built in 1857 for Albert C. Bogart, a carpenter, the central first floor area between No. 113 and No. 115 has been converted into a garage. These two houses are only three stories in height. The windows are enhanced by stone sills and have sheetmetal lintels with cornices. The facade is embellished by star anchors at the ends of tension rods reinforcing the front wall. The houses are crowned by a continuous bracketed cornice which unifies the two buildings architecturally.

#105-111

These four brick row houses were built in 1846 in the Greek Revival style. They are three stories high with basements. Nos. 107 and 109 retain their original stoops, while the stoops at Nos. 105 and 111 have been removed to provide basement entrances. The entranceway at No. 107 is flanked by pilasters with molded caps surmounted by



BANK STREET North Side (Betw. Washington & Greenwich Sts.)

#105-111 cont. a simple rectangular lintel, from which the usual cornice has been removed. At No. 109, the entranceway has simple brick reveals and is topped by a sheetmetal cornice. Here, the door is framed by pilasters and surmounted by a glazed transom. At Nos. 107, 109, and 111 the windows are complemented by projecting sills and lintels with small cornices. Nos. 105 and 111 retain their muntined window sash, except for the third floor of No. 111.

The original quaint dimensions of the low attic windows have been retained in all but No. 105. The elaborately detailed cornices with brackets at Nos. 107 and 111 are doubtless later additions, while the original refined cornice with dentils is seen at No. 109. No. 107 was erected for Henry Ten Broeck, a carpenter, as his own home. It is probable that he, in association with Dunham & Williams, mentioned in property deeds as the builders of Nos. 111 and 109, erected this fine row of dwellings.

(#103) The corner six-story apartment building (described under Nos. 772-784 Greenwich Street) was erected in 1949.

BETHUNE STREET (Between Hudson & Greenwich Streets)

This short residential street, flanked on both sides by late Nineteenth Century buildings, displays an unusual degree of harmony despite the varying styles of the individual structures. The monumental seven-story structure on the south side of the street, recently converted from commercial to residential use, has afforded the owner an unusual opportunity for intelligent remodeling. This side of the building has been less successfully handled than the other facades: here, an earlier courtyard has been exposed to view where a north addition has been removed.

Built of brick, the five-story buildings on the north side have roof lines of approximately the same height, creating an effect of unity in design, although actually only the two nearest the Hudson Street corner were designed together. The Romanesque Revival apartment house, at the western end of the block, is a fine example of the style, with the round arches, corbeling, and varied shades of brickwork, so typical of the period, which added warmth and texture to the surface of the building.

BETHUNE STREET South Side (Betw. Hudson & Greenwich Sts.)

#1-9 This seven-story loft building, erected in 1890 (described under No. 99 Bank Street) has recently been altered into apartments.

BETHUNE STREET North Side (Betw. Greenwich & Hudson Sts.)

#10 The corner five-story apartment house, erected in 1895-96 as a pendant to its neighbor, No. 8, was later altered. The stoop was removed and the facade smooth-stuccoed at street level. The roof cornice was replaced by a stuccoed parapet with railing above. This building retains an interesting feature introduced by the architect of both structures, Henry Anderson. Spandrel panels beneath the windows, with brick set diagonally, create a textured pattern at the fourth floor. Both this corner building, which is also No. 789 Greenwich Street, and No. 8, were erected for Minnie M. Mott.

#8 This L-shaped building retains its original stoop and projecting roof cornice, both of which disappeared in the subsequent remodeling of the once similar corner building, No. 10. Simply designed, the architect relied primarily on the contrast between the stone first story and brick upper floors for interest. The second and third floors were used as a hotel in the last years of the Nineteenth Century. The building was erected at the same time as No. 10.

#6 This five-story brick apartment house, located on the corner (also known as No. 14 Abington Square West), was erected in 1893. It has a store at street level. Designed by Thomas E. Goodwin for James

BETHUNE STREET North Side (Betw. Greenwich & Hudson Sts.)

#6 cont. W. Ketchum, it is a fine example of the Romanesque Revival style as evidenced by the handsome round-arched windows at the fourth floor.

BETHUNE STREET (Between Greenwich & Washington Streets)

Interesting in its diversity, this street retains its residential character on the south side, in contrast to the commercial structures which predominate on the north. It is especially notable for two extremely fine rows of Greek Revival houses, one near the Greenwich Street corner on the south side, the other at mid-block. They both retain the intimate scale, and, in some cases, the exquisite detailing which stands as mute evidence of the destructive processes which have gradually eroded some of the original quality of this street elsewhere.

The south side is dominated by a large modern six-story apartment house at the Greenwich Street corner. Its simplicity of design and flat surface make an interesting contrast to the six Greek Revival houses which follow, adjoining it to the west. This row, one of the best preserved of its kind in the City, provides ample evidence of the good taste and fine workmanship of the period. All but two of the houses retain their original proportions, beautiful doorways, stoops and graceful ironwork. Dominating the center of the street is a striking six-story loft building with central pediment. The relatively monumental size of this structure, juxtaposed with the intimately scaled Greek Revival row houses flanking it, heightens the architectural interest of the street. The remaining houses, toward the Washington Street corner, return again to the lower height.

The north side builds up from low buildings, at both ends of the block, to a crescendo at mid-point, with a five-story apartment building which belongs to the early part of the Twentieth Century. Toward the Washington Street corner, we catch a glimpse of a row of three-story Greek Revival residences. While they are much less elaborate, and not as well preserved as the row across the street, these houses still retain some of the dignity and charm which is so characteristic of the Greek Revival at its best.

This street provides an excellent illustration of the importance of instituting architectural controls to prevent the continuing process of attrition and the painful loss of quality in a section of The Village which still has charm and a modest character of its own.

BETHUNE STREET South Side (Betw. Greenwich & Washington Sts.)

#11-17 This six-story apartment building (described under Nos. 772-784 Greenwich Avenue) was erected in 1949.

#19-29 This delightful row of six brick town houses, all originally two and one-half stories high with low attic windows, is one of the best preserved examples of Greek Revival residential architecture in Greenwich Village. All but two (Nos. 21 and 23) retain their original proportions, exceptionally fine doorways, stoops and beautiful ironwork. They were built in 1836-37 for speculative purposes by a number of men associated with the building trades: Henry S. Forman and Alexander Douglass, builders at 48 Morton Street, William Goudey, a carpenter, and Isaac S. Spencer, a builder, at 613 Washington Street.

No. 19, a charming little Greek Revival residence, has been altered at the roofline to provide a skylight for an artist's studio. The house is two and one-half stories high with basement. The house is set off by the elaborate Greek Revival handrailings at the stoop and an areaway railing similar to those at Nos. 27 and 29. The handsome pilastered doorway, with sidelights and four-paned transom, is capped by a lintel with strongly projected cornice, a later addition. Smaller cornices have been added to the original lintels over the windows, and the low windows in the attic have been retained, despite the addition of the skylight above.

Nos. 21 and 23, raised to a three full stories, and altered to provide basement entrances, were not originally a pair. No. 21 was built in 1837 as a companion to No. 19, while No. 23 was built in

BETHUNE STREET South Side (Betw. Greenwich & Washington Sts.)#19-29  
cont.

1836 together with No. 25. The dentiled lintels with end brackets were above the original entranceways, which have now been replaced by windows. A very simple wrought iron areaway railing is also a later addition. Small sheetmetal cornices have been added to the lintels over the double-hung windows. Muntined sash was used throughout, replaced by two-over-two sash at the parlor floor of No. 21. No. 23 was later crowned by a dentiled cornice with vertically placed console brackets and paneled fascia, while No. 21, which is slightly higher, has a modillioned cornice with brackets and a paneled fascia board. Two internationally famous painters, Ben Shahn and Moses Soyer, lived at No. 23 during the mid-Nineteen-thirties.

The next three residences, Nos. 25-29, are extremely fine examples of the Greek Revival row house. Built in 1836, they retain their original two and one-half story height with basement. Handsome wrought iron railings with elaborately detailed iron castings enhance the design of all three houses. Here the foundry has utilized the anthemion leaf as the decorative pattern. Graceful "S" curve motifs adorn the tops just below the handrails. The cast iron newels are Neo-Grec in style and are topped by Greek anthemion caps at No. 25, while the low newels at Nos. 27 and 29 are capped by balls. The areaway railings have anthemion castings on top and fret motifs at the bottom of No. 25. The three areaway railings have a fine Greek fret pattern at their bases.

The handsome Greek Revival front door, with ornaments in the panels, has been retained at No. 25 with three-paned sidelights set between paired pilasters. The capitals of the pilasters and of the half-pilasters, set against the reveals of the doorway, are richly decorated with egg and dart moldings, repeated in the molding around the three-paned transom above. The entranceways are surmounted by bracketed lintels which are all distinctly different in design. No. 25 is dentiled with console brackets; No. 27 has Neo-Grec brackets of a later date with a saw-tooth design, while No. 29 is surmounted by a shouldered pedimented cornice. The window lintels repeat this motif. Small sheetmetal cornices have been added to those of Nos. 25 and 27, and corbel blocks support the simple sills of the windows of No. 25, further enhanced by the addition of exterior blinds. Attic windows, without fascia, appear at the top of this house. At Nos. 27 and 29, the facades are surmounted by deep fascia boards with attic windows cut into them. At both these houses, the fascia is divided into two parts by a wooden band (tenia), while at No. 27 the frieze has been altered by the addition of tryglyphs flanking the windows. These three very handsome row houses are, in actuality, interesting variations on the Greek theme. The huge chimneys of these residences create a striking silhouette against the sky.

#31

This five-story brick apartment house, built in 1890, was designed by George Keister. The first floor of the facade is especially fine as it has been treated polychromatically. The bricks contrast in color and texture with the many horizontal stone band courses. The fourth and fifth floors are separated by a wide band course of brick, framed top and bottom by stone moldings. The building is capped by an ornately paneled metal cornice with modillions set above a richly ornamented frieze.

#33-37

This six-story brick loft building, once used as a factory, was erected in 1886 by Gustavus Isaacs, the owner, who was the architect-builder. The first floor store front is supported by cast iron columns. The windows of the upper stories have been designed with simple stone lintels and sills. The building is crowned by an elaborately detailed, heavy cornice with brackets, with an impressive pediment of the same design at the center. The relatively monumental scale of this structure, juxtaposed with the intimately scaled Greek Revival row houses flanking it, heightens the architectural diversity of the block.

#39

Although this Greek Revival residence was built in 1846, it nevertheless adheres remarkably closely to the design of the earlier house which adjoins it, No. 41. The front door has been replaced, although the same pilastered door frame with transom is retained.

BETHUNE STREET South Side (Betw. Greenwich & Washington Sts.)#39  
cont.

The muntined windows are enhanced by their simple stone sills, while sheetmetal moldings have been added to the simple stone lintels. This residence is likewise crowned by a dignified Greek Revival wood cornice similar to that of its neighbor.

#41

Built in 1842, this brick Greek Revival residence has been preserved in excellent condition. It was the home of Albert J. Hopper, mason, who probably was the builder. The house is three stories high with entrance just above street level and has a low stoop. The entranceway is enhanced by elaborate cast iron handrailings of the period. The handsome original door is flanked by paneled pilasters and three-paned sidelights with transom bar above, surmounted by a wide transom with three panes. The entranceway is crowned by a sheetmetal lintel with cornice. The double-hung windows with muntin, at the first and second floors, have been replaced at the top floor, and all have lintels with cornices and simple sills. This residence is crowned by a very fine, restrained Greek Revival cornice of wood, with crisply detailed dentiled molding and simple fascia board, set back at the ends of the front wall to permit the full profile of the cornice to return to the wall.

#43

The corner three-story building of 1842, one of a row of three (described under Nos. 749-753 Washington Street) was extended later in the century to the rear of its lot. This rear section was then raised in recent years to its present four-story height, and the entire wall repointed. The paneled door, with glazed transom, leading to the apartments above, replaces an earlier door nearer the corner, which has been bricked up. The muntined windows of the upper stories have stone lintels and sills and the house is surmounted by a simple brick parapet with stone coping.

BETHUNE STREET North Side (Betw. Washington & Greenwich Sts.)

#48

This two-story brick garage and freight loading station (described under Nos. 755-759 Washington Street) was erected in 1937-38.

#40-44

Erected in 1922, this one-story brick garage also serves this neighborhood. Although too low in height to relate well to the houses to the east, had the design been better studied when it was built, it might have been made to harmonize with its neighbors at least in its use of materials and in its details.

#38

This small one-story garage was built in 1927 and, like No. 40-44, might have been better designed.

#36

Originally erected in 1847, this intimately scaled brick Greek Revival residence was altered in 1928. The arched alleyway at the left side of the house served originally as accessway to a stable at the rear of the house. This little house is only two windows wide, and the windows have simple lintels and sills. The residence is crowned by a simple but dignified cornice.

#24-34

This pleasing row of six Greek Revival residences was erected in 1844-45. Originally they all had brick fronts, but Nos. 34 and 36 have been stuccoed. The houses were built in two groups, Nos. 30-34 and 24-28, as is clearly shown by the difference in window alignment. Three of the dwellings, Nos. 30-34, were built for Thomas Cudbirth, an agent at 148 Eighth Avenue. The property deeds show that Alexander R. Holden, a builder, who owned two of the lots, was involved in the building of the row. All the houses were built three stories high, with basements, and retain their stoops, with the exception of Nos. 24 and 34 which are now entered through the basement. The areaway railings and the stoops with their original cast iron handrailings have been retained at Nos. 26, 28, and 30. Beneath the vertical spindles of the railing uprights, the Greek fret pattern may be seen. At Nos. 28 and 30, the delicate newels are encircled at the top by the gracefully curved handrails. Very simple Greek Revival doorways remain at Nos. 30 and 32, while at Nos. 24 and 26 the doors are enframed by pilasters, with transom above. Heavy cornices

BETHUNE STREET North Side (Betw. Washington & Greenwich Sts.)

#24-34  
cont. have been added to the entranceway lintels at Nos. 26 and 28, and Neo-Grec brackets have been added at No. 28. Low attic windows, so typical of the Greek Revival, have been retained at most of the houses. Roof cornices with dentiled moldings appear at all the houses, that at No. 30 having been recently restored in character with the other houses of the row. Altogether, these houses retain the quiet dignity and charm which is so characteristic of the Greek Revival style at its best.

#22  
(#20-22) This early Twentieth Century apartment building was altered in 1937. It is five stories high with basement and has an entranceway framed by pilasters. The muntined windows have sills and lintels which tie in with horizontal stone band courses which extend the width of the building. It is crowned by an interesting metal cornice supported by brick corbeled brackets set in pairs between windows.

#16-18 This low corner warehouse (described under Nos. 786-788 Greenwich Street) was erected in 1935. It occupies the site of two town houses which once had a rear yard with common stable behind, extending the width of both lots.

CHARLES STREET (Between Hudson & Greenwich Streets)

As we look down this short street, which combines residential and commercial buildings, the eye is immediately drawn to the unusual little wooden house at the far end of the north side. According to tradition, it dates from the early Nineteenth Century, or even perhaps late in the Eighteenth. It was recently moved from York Avenue and Seventy-first Street to this more congenial spot in The Village and now occupies part of a vacant lot. Its low height and tiny scale is in startling contrast to the four and five-story apartment houses which occupy the rest of this side of the street, of which the tallest, a late Nineteenth Century Romanesque Revival building, is a good example of that style.

The most interesting building on the south side of the street is located at the intersection of Hudson and Charles Streets. Erected in 1827, this building, with a chamfered corner, still displays paneled Federal lintels and Flemish bond brickwork. The building steps down gradually from its three-story height to a small, one-story, stuccoed extension at the rear. Except for two houses at mid-block, the rest of the street is commercial, with a warehouse at the Greenwich Street intersection which is completely utilitarian in character.

CHARLES STREET North Side (Betw. Greenwich & Hudson Sts.)

#121 The little vernacular wooden house at the corner of Greenwich and Charles Streets was recently moved to this location from Seventy-first Street and York Avenue. According to tradition, it dates from early in the Nineteenth Century, or perhaps even from the late Eighteenth Century. It appears for the first time on the tax map of 1898, and, consequently, must have been moved to the York Avenue location in the latter part of the Nineteenth Century. A one-story addition was added subsequently to this simple boxy two-story structure.

#117 This four-story building of 1853 was recently (1961) completely refaced and renovated. Light-colored brick was used, in striking contrast to the rest of the building, around the entrance doorway. The facade is asymmetrical, with a tier of double windows at the left while the main doorway, beneath the fire escape, is at the right side.

#115 This striking example of late Romanesque Revival architecture was designed in 1893 by the firm of Thom & Wilson for the estate of S. R. Jacobs. The stubby columns supporting the lintel block above the entrance and the arched treatment of the top story windows are typical of the style. The picturesque roof cornice, supported on vertical brackets, is effectively stepped up at the center.

#113 This four-story brick apartment house (described under Nos.

CHARLES STREET North Side (Betw. Greenwich & Hudson Sts.)

#113 cont. 535-539½ Hudson Street) was completely altered between the years 1950 and 1953.

GREENWICH STREET East Side (Betw. Charles & Perry Sts.)

The corner is occupied by a small house recently moved to this location (described under No. 121 Charles Street).

#719-23 This six-story brick warehouse was erected in 1909 by Bernstein & Bernstein for the Greenwich Holding Company. Corbeled strips above the top story windows and the variegated brickwork provide the only decorative relief to this otherwise extremely simple structure.

#725-731 The present appearance of the adjoining row of houses, Nos. 725-731, is due to a remodeling of 1928 in the popular Spanish Colonial style, carried out by the architect Ferdinand Savignano for the Realty Collateral Corporation. Originally, Nos. 725-729 were built for Warren and Joseph B. Harriot, grocers, with store listed at 718 Greenwich Street at the southwest corner of Charles Street. They owned a considerable amount of property in the neighborhood.

No. 725 was built in 1835 as a two-story house. In 1928 the stoop was removed to provide a basement entrance and the entire facade was stuccoed. The building is now three stories high with basement. The 1928 entrance modification shows a round-arched basement entrance door, surmounted by a round-arched French window with projecting corbel type balcony below, which also serves as a small canopy over the entranceway. The building is crowned by a stepped parapet with coping. The parapet is decorated with a wide panel, pierced by three small arched openings just below the raised center portion.

No. 727 was erected in 1839, replacing an earlier building of 1826, destroyed by fire. The round-arched entranceway in the basement, as well as the round-arched window with balcony above, are smaller versions to those at No. 725. The surface of the facade is likewise stuccoed. This building has a stepped roof parapet with coping and small triple, blind arches at the center. A large round-arched entranceway with iron gate at ground level, adjoining the front door, serves as a common entrance passage to the back yards of Nos. 725-729.

No. 729, a three-story stuccoed residence, was built for Joseph B. Harriot in 1853. The severely rectangular doorway makes a strong contrast with the adjacent round-arched passageway to the back yard. On the ground floor, a small round-arched mullioned window, with a curved projecting corbeled-type sill, separates two rectangular shaped mullioned windows of different sizes, which have rectangular projecting sills. This house is crowned by a stepped parapet, with coping that features open triple arches at the sides with three small rectangular openings between them.

The corner house, No. 731, has an interesting history. The original house was built in 1811 for Henry Bayard, and a second house was built in 1836 on the Perry Street side for Joel Miller, chair-maker. In 1853, the two houses were rebuilt after a fire had practically destroyed them. The entire building, as seen today, incorporates the two rebuilt houses. This corner building, four stories high, was altered at the same time as No. 725. The design of the ground floor windows adheres closely to that of No. 729, and the topmost sections of the house feature projecting shed roofs of tile on the Perry Street side. The parapet which tops the building has an unusual, stepped pattern with curves making the transition between the steps.

GREENWICH STREET East Side (Betw. Perry & West 11th Sts.)

#733-735 This six-story brick building was designed in 1904 by Bernstein & Bernstein for Katz & Wimple. The first floor of the building has commercial store fronts. The architect has included classical French Beaux Arts motifs in the design above the windows. The building is crowned by a very restrained cornice.

GREENWICH STREET East Side (Betw. Perry & West 11th Sts.)

- #737 Built in 1838 for George Greason, tinsmith, who had purchased the land in 1837 from Cornelius R. and David R. Doremus, builders, who owned the adjoining properties to the north, this Greek Revival residence of brick is now three stories high and has had its original design altered. The stoop has been removed to provide a basement entrance, leaving the original lintel of the door in the wall above the window that now replaces it. This lintel, with saw-tooth molding, is supported on fluted brackets. The muntined windows are capped by lintels with cornices, and a simple belt course, serving as a window-sill, separates the muntined attic windows of the top floor. The residence is capped by a narrow fascia and rain gutter.
- #739 This 1843 brick residence stands three stories high with basement. It is one of several erected by David J. Brinckerhoff, builder, who then sold it to James J. Brinckerhoff. The stoop has been removed to provide a basement entrance which is deeply recessed and round-arched. The windows are capped by lintels with cornices. The original roof cornice has been replaced by a stepped brick parapet with panel beneath it at the center and has a stone coping. Originally, it must have been very similar to No. 737, and probably only two and one-half stories in height.
- #741 This three-story brick residence with basement was built by David R. Doremus, a builder, in 1854 as his own residence. The low stoop leads to an elaborately paneled door and door frame designed in the Italianate tradition. The windows are complemented by lintels with tiny cornices. Casement windows may be seen at the first floor, while the French windows of the second floor are protected and enhanced by diamond-patterned iron railings. The house is crowned by an elegant cornice which has ornamental console brackets and a paneled fascia.
- #743 This one-story brick garage was constructed in 1930 and is of rather small proportions. It consists of one large paneled door surrounded by brick.
- #745 This Greek Revival residence was built in 1835 for Abraham W. Cooper, a merchant tailor, and stands two and one-half stories high. The brickwork is in Flemish bond. The original stoop has been removed to provide a simple, recessed basement entrance. A stone band course at the top of the stone basement wall divides it from the brick wall above. The windows are enhanced by simple sills and lintels with cornices. The very low windows in the attic story add a charming note to the facade. The low, pitched roof is crowned, at the facade, by a fascia board and metal rain gutter.
- #747 This three-story Greek Revival residence, originally a twin of No. 745, was also built for Abraham W. Cooper in 1835. The stoop has been removed to provide a basement entrance. The first and second floor windows are muntined. Cornices have been added to the windows of the second floor only. Low attic windows and the roof cornice have been replaced by a third story crowned by a plain brick parapet. A change from the original Flemish brickwork to running bond is visible above the second story.
- #749-51 This double Greek Revival residence, three stories in height, also was built for Abraham W. Cooper in 1835, with stores at street level. The original dignified Greek Revival doorway with Doric columns has been retained at No. 749. A broad smooth band course divides the first floor of No. 749 from the upper stories. Simple sills and lintels with cornices embellish the windows. These two residences are crowned by a simple Greek Revival cornice, and the brickwork is of Flemish bond.

GREENWICH STREET East Side (Betw. West 11th & Bank Sts.)

- #753-757 This modified row of three Greek Revival residences of 1836-37 was built for Henry Pray, a butcher, who still lived in one of them as late as 1851. The three brick residences now stand three stories high with basements, and the stoops have been removed. The original doorway lintels can still be seen at Nos. 755 and 757. Cornices have been



GREENWICH STREET East Side (Betw. West 11th & Bank Sts.)

#753-757 cont. added to the simple Greek Revival lintels, and the low attic windows remain at Nos. 755 and 757. Identical roof cornices of a later date, with vertically placed brackets, crown each residence and unify the row architecturally.

#759 This narrow six-story brick commercial building was constructed in 1910 for the Greenwich Investing Company, and was designed by Gronenberg & Leuchtag, replacing a residence which had been part of the row to the south. The windows are complemented by very simple sills and lintels. The height of the building adds a note of architectural diversity to the block.

#761-765 Although these three brick buildings of 1838 appear so dissimilar today, they were built as a row for W. and J. P. Harriot, neighborhood grocers at 718 Greenwich Street. They were originally Greek Revival residences and only two and one-half stories in height, similar in appearance to No. 765. A fourth dwelling, at the site of the lumberyard at No. 767, was a part of the same fine row.

No. 761 was raised to three stories in 1877. A window replaces the original doorway; however, the frame of the doorway and the lintel above it have been retained in the wall. Simple sills and flush pedimented lintels complement the windows on the first and second floors. This house is crowned by a handsome roof cornice with four vertically placed brackets and a paneled fascia.

In 1877, No. 763 was raised from the original two stories to four stories with basement. A stoop leads up to a deeply recessed entrance. The windows are embellished with low pedimented lintels and simple sills. An elegant cornice with modillions, dentils and end brackets crowns the house.

No. 765, a two and one-half story, pitched roof Greek Revival house with basement, adheres closely to its original appearance. The stoop has been removed to provide a basement entrance. Pedimented lintels with shoulders and simple sills enhance the muntined windows of the first floor and are also seen at the second floor. Attic windows appear in the simple fascia board beneath the cornice. Most of the basic architectural elements, including the high pitched roof, have been retained resulting in a building of considerable charm.

#767 A wall serves here with a driveway entrance for a lumberyard. It has recently (1966) been completely refaced in a simple manner.

#769 This pie-shaped Greek Revival residence, also known as No. 96 Bank Street, was built in 1839 in Flemish bond, for and probably by George Youngs, a builder. It stands three stories high with basement and has a blank sidewall, except for a vertical tier of windows at the center of the three-story portion, suggesting that it may have had a steep, pitched roof with the third floor window at the apex of a gable-ended roof. The muntined windows of the low portion at the rear have been replaced by aluminum sash.

GREENWICH STREET East Side (Betw. Bank & Bethune Sts.)

#771-777 This seven-story loft building, erected in 1890 (described under No. 99 Bank Street) has recently been altered into apartments.

GREENWICH STREET East Side (Betw. Bethune & West 12th Sts.)

#789 The corner five-story apartment building (described under No. 10 Bethune Street) was erected in 1895.

#791 The four-story brick apartment house of 1879, designed by I. Irving Howard for John Van Buskirk, is an interesting survival in this block. It is much smaller in scale than its neighbors. The entrance is flanked by columns supporting a cornice slab which ties in with a horizontal band course of similar profile on either side. The flush band courses at the upper floors, window lintels and sills, and the rich cornice are typical of Neo-Grec work of the period. The building was altered in the first half of the Twentieth Century.



GREENWICH STREET East Side (Betw. Bethune & West 12th Sts.)

- #793 This large six-story structure, which extends from Greenwich to Hudson Street on West Twelfth Street (described under No. 607 Hudson Street) was erected in 1905.

GREENWICH STREET East Side (Betw. West 12th & Jane Sts.)

- #797-799 This six-story brick building, erected in 1890 for Joseph D. Eldridge, was designed by James M. Farnsworth for a very shallow corner lot. It has a store facing both the West Twelfth and Greenwich Street fronts. The only decorative element is the deep cornice, supported on widely spaced brackets, with swagged panels between them.
- #801 Constructed at the same time as No. 797-799, this building aligns with it at cornice level, although the windows are slightly lower. These two structures, of similar appearance, unify the block. The windows are grouped together by means of a projecting band course. No. 801 was designed by Charles Rentz for Alva L. Reynolds.
- #803 Erected in 1858 by George F. Coddington, a builder at 127 Fourth Street, this four-story building has a typical Italianate roof cornice. It probably was originally designed for single family occupancy but was later converted to apartments.

- #805-807 These two four-story buildings were erected in 1849 by Stacey Pitcher, a mason at 117 Crosby Street, as part of a block front around the corner on Jane Street (Nos. 58-66), which also includes Nos. 617-621 Hudson Street, erected a year earlier. The Greenwich Street houses, originally Greek Revival in style, as may be seen by their roof cornices and general proportions, were greatly modified in later years. The stoop was retained at No. 807 but replaced by a basement entrance at No. 805, making it now four stories in height. Both buildings have been converted to multiple tenancy.

GREENWICH STREET East Side (Betw. Jane & Horatio Sts.)

- #809-813 These three houses, originally erected as individual dwellings, were later altered. They are all entered through a gate at the rear of the lot, around the corner at No. 65 Jane Street. Nos. 811 and 813 were built in 1839, when the Greek Revival style was in vogue, while No. 809 dates from 1854.
- No. 809, four stories high, was built for Garret Green. It echoes the style of his earlier houses adjoining but has an Italianate roof cornice typical of its date of 1854. On the Jane Street side, the roof cornice has not been returned and there is a brick parapet with stone coping, stepped down toward the rear of the house following the slope of the roof. Both sets of end windows are blind.
- Nos. 811-813 were erected earlier, in 1839, and were originally Greek Revival in style. No. 811 was built for Garret Green as his residence, and No. 813 for William R. Halsey as his home. Green, a lumber merchant, and Halsey, a builder, may have been associated, since they shared the same business address, 99 Morton Street, at this time. Both residences were probably built by Halsey and were considerably modified in later years, notably by an alteration which eliminated the stoops and substituted a single entry for both at basement level. The basement stories are rusticated, and the smooth surface of the stonework contrasts pleasantly with the brick above.
- No. 813 had its top story raised to provide full height windows at the fourth floor, while No. 811 retains the small attic windows so typical of Greek Revival houses. The windows, some of which are muntined, have simple, but dignified stone lintels and sills. No. 811 is crowned by an Italianate roof cornice with console brackets. It is similar in design to the one at No. 809, doubtless replacing the original Greek Revival cornice, added when Mr. Green built the corner house. The cornice at No. 813 belongs to a date still later in the century when the building was raised a full story.

- #815 These two very charming brick Greek Revival row houses were built in 1848 (No. 815) and 1849 (No. 817) for Elizabeth Lawrence, the widow of Samuel Lawrence, State Assemblyman and Congressman. The buildings

GREENWICH STREET East Side (Betw. Jane & Horatio Sts.)

#815 were erected by Albert P. Sturtevant and Henry T. Pierce, neighborhood  
 (#815-817) builders, who had purchased the land from her in 1847 and 1848.

The two houses stand four stories in height. The stoops were removed in 1943 to provide a common entrance for the two residences. The stuccoed basement has been painted white, contrasting in texture and color with the red brick surface above. The muntined windows are capped, in some cases, by simple lintels and plain stone sills, enhancing the overall appearance of the facade. The two units are crowned by the original, handsome Greek Revival cornice with crisply detailed dentiled molding and unadorned fascia board.

#823 This four-story corner building (described under No. 66 Horatio Street) was erected in 1846. The little one-story extension, to the rear of the lot, is an addition of the Twentieth Century.

GREENWICH STREET East Side (Betw. Horatio & Gansevoort Sts.)

The northern portion of this block is outside the District.

#825 Erected in 1847-48 as part of the development of Horatio Street around the corner, this four-story brick house (described under No. 59 Horatio Street) has a store at street level. Later in the century, a three-story addition was added which fills in the full depth of the lot.

#829 This simple four-story building, which has been completely stuccoed-over, is now a part of the meat processing plant adjoining it to the north. It was originally built as a private residence for Samuel G. Southmayd, whose planing mill was located at 377 West Street. The house, originally three stories in height with basement, must have been very similar to the adjoining Greek Revival row houses on Horatio Street.

GREENWICH STREET West Side (Betw. Gansevoort & Horatio Sts.)

The northern portion of this block is outside the District.

#832-836 This L-shaped, five-story brick apartment house occupies the corner site, where three small houses once stood. It was altered to its present appearance in the Nineteen-forties and fifties. It is also known as No. 61 Horatio Street.

GREENWICH STREET West Side (Betw. Horatio & Jane Sts.)

#828-830 This pair of fine residences of 1838-39 is the sole survivor of an impressive block front of Greek Revival row houses. Nos. 828 and 830 were built, respectively, for Abraham Underhill, an attorney at 14 Pine Street, who lived at No. 820 for many years, and for Isaac Jaques, a merchant. They were erected by William R. Halsey, a neighborhood builder, who developed considerable property in the West Village in the late Eighteen-thirties. Both houses retain their fine original hand-railings at their stoops. No. 830 was recently restored after a devastating fire and the basement shop was removed. The doorways are en-framed by pilasters and a full entablature. Each house is crowned by a dentiled Greek Revival cornice.

#822-826 This packing and storage building was built in 1957 for the Kansas Packing Company on the site of two houses and a stable (No. 822). With a complete array of doors at the first floor, the painted brick wall of the upper floors has conventional sized, muntined double-hung windows. A battery of sheetmetal ducts comes out the front wall near the top and is carried back onto the roof. Small towers appear at both left and right. Minus the ducts and white paint, this building might be made to harmonize quite well with its neighbors.

#818-820 Built in 1909 for the Neper Construction Company, this six-story brick, loft building was designed by John Woolley. It attempts to achieve an architectural quality in the design of its front facade. It is divided into two portions, separated by a wide brick pier at the center. Piers also close the ends and the two recessed portions between them have paired windows at the third, fourth and fifth floors. The second floor windows are triple, admitting more light for office use, while the first floor has two utilitarian doors and one main entry framed in stone with a heavy lintel block carried on brackets. The

GREENWICH STREET West Side (Betw. Horatio & Jane Sts.)

#818-820 cont. top floor has four windows surmounted by a corbeled brick cornice. The sidewall to the south is fully exposed and has a random arrangement of steel windows.

#816 This open lot with fence around it, now used for parking, was once the site of a small two and one-half story house.

GREENWICH STREET West Side (Betw. Jane & West 12th Sts.)

#812-814 This exceptionally handsome seven-story loft building was designed in the tradition of McKim, Mead & White by David H. King, Jr., architect. It was built in 1897 for Helene M. Cavarello. The first two floors are built of smooth stone (ashlar) construction with low segmental arches flanking a high central arch which takes in the second floor window facing Greenwich Street. Above this point the building is of brick, with slender corner quoins of brick interlocking alternately of different lengths. Another high arch, above the one at the first floor, takes in the windows of the fourth, fifth and sixth floors. The top floor has a series of small, arched windows crowned by a bold classical cornice. Although not in character with the residences in the area, this is an unusually fine commercial structure and set a standard for this area which was never surpassed.

#802-810 Completely anonymous, this trucking garage presents a minimum of structure to the eye and an array of large doors along the street. The small panels of the doors, the brickwork, and the neat sign above them are, in themselves, perhaps the best solution for this utilitarian type of building, but here again its very lowness sets it apart from the neighborhood and gives the street a toothless appearance. It was built in 1944 for the West Side Iron Works and occupies the former site of three six-story houses (Nos. 806-810).

GREENWICH STREET West Side (Betw. West 12th & Bethune Sts.)

#796 This five-story apartment house was built in 1877. The high windows have lintels with projecting cornices and sills supported on brackets. The building is crowned by a roof cornice with a bold overhang and fascia. The walls have been roughcast-stuccoed.

#790-794 Occupying the site of a coal yard, this two-story brick warehouse building, now occupied by the Central Steel Company, was built for the Purco Steel Company in 1924. It has industrial type steel windows and a stepped parapet with stuccoed panels in it. An off-center door gives access to the building at ground floor. This is a case where a simpler design might have produced at least a dignified appearance.

#786-788 Built in 1935 for the Lehigh Steel Company, this one-story structure consists of offices and a warehouse. Asymmetrical in design, it has a large door at the left with a window at the right side. The parapet is stepped-up and crowned by a stone coping. The sign along the front is dignified and the general appearance of this low structure is at least neat and respectable. It occupies the former site of two three-story houses and is located at the corner of Bethune Street.

GREENWICH STREET West Side (Betw. Bethune & Bank Sts.)

#772-784 This large apartment house fills the entire eastern end of the block between Bank and Bethune Streets. It is six stories high and built of brick with projecting corners and single double-hung windows. Despite its large size, it accords singularly well regarding fenestration and height with the buildings in the neighborhood. It is not distinguished as architecture, but it might at least be said that it does not defy an entire neighborhood. It occupies the site of several houses and of "The Star" apartment house, which once stood at the southwest corner of Bethune and Greenwich Streets. It was built for the Bethune Realty Corporation and was designed by I. J. Cransman in 1949. It includes the addresses Nos. 17 Bethune Street and 103 Bank Street.

GREENWICH STREET West Side (Betw. Bank & West 11th Sts.)

#766 (#760-770) The six-story apartment house on the corner of Bank Street is also known as No. 100 Bank Street. It was erected in 1956 for Albert & Harrison. In designing this structure the architect, Mortimer Gordon, made a conscious effort to create a simple design which would harmonize with the building on the next block, between Bank and Bethune Streets.

#758 With its new brick front ending in a high parapet, this three-story brick building looks quite modern, but it actually represents the complete remodeling of a very early house, erected in 1826 for Alexander Ritchie, a dyer, who also owned No. 754.

#756 This four-story brick house, originally a small building erected in 1829, was raised from three to four stories in 1873 when it was crowned by a uniformly bracketed cornice. The upper floors remain but little changed, while the frame of the doorway on the first floor has been smooth-stuccoed beneath a unifying horizontal band course which extends the width of the house.

#754 Also built for Alexander Ritchie in 1826-27, this house, like its neighbors, was later raised to its present four-story height and crowned by a Neo-Grec cornice. The pedimented entrance at street level gives access to the basement now converted to a first story.

#752 Now four stories in height, the corner building, also No. 315 West Eleventh Street, was originally late Federal in style. It was erected in 1827 for David Dunn and William Cranstoun, of Dunn & Cranstoun. It is severely simple and now has a bracketed cornice across the Greenwich Street front. The Dunn family owned this and neighboring properties until well into the Eighteen-forties (see No. 317 West Eleventh Street).

GREENWICH STREET West Side (Betw. West 11th & Perry Sts.)

#750 The four-story residence at this corner (described under No. 316 West Eleventh Street) was erected in 1843.

#744-746 This one-story, symmetrical, brick building, with stepped roof parapet, was built in 1945 and is used as a repair shop for automobiles. Severely simple in design, it serves a useful purpose within the community.

#738-42 Designed by George G. Miller and built in 1930 for the Greenwich Street Corporation, this four-story garage also serves the neighborhood. Broad steel casement windows are used throughout. The treatment of the base, differentiating it from the rest of the building by painting it white, and the rather carefully organized block and serif lettered signs, express the desire on the part of the owner to achieve a dignified appearance for this utilitarian structure.

HORATIO STREET (Between Hudson & Greenwich Streets)

Although dwarfed by the modern apartment building at the southwest corner of Hudson Street, the low three and four-story houses on the street still manage remarkably well to recall the domestic life of an earlier day. The remainder of the south side of the street is occupied by a short row of Greek Revival houses, of which one retains its stoop, fine doorway, and delicate ironwork. Unfortunately, recent alterations have eliminated many of the most interesting decorative features at the other houses, an indication of the need for the establishment of an architectural review board.

On the north side of the street is a long row of houses erected just before the mid-Nineteenth Century. The residences at the western end of the street are three stories in height and still display some characteristics of the late Greek Revival period in which they were built. The dignified row of five town houses at mid-block, visually unified by an unbroken band course above the first floor windows and by the roof cornices, has been considerably modified by successive alterations, so that

HORATIO STREET (Between Hudson & Greenwich Streets)

it retains little of its original Greek Revival appearance. Nonetheless, these houses still reflect a way of life which has largely disappeared in many parts of New York City, all too often replaced by large, impersonal apartment houses which lack the intimacy and warmth of an earlier period. The corner garage, which replaced three Nineteenth Century houses, fails to relate to its neighbors. With a little more thought, and at no extra expense, it could have been made more compatible with them visually and could have justified its location within an Historic District.

HORATIO STREET South Side (Betw. Hudson & Greenwich Sts.)

#54-56

This large nineteen-story apartment house on the corner site (described under Nos. 623-635 Hudson Street) was erected in 1962-64.

#58-66

Typically Greek Revival in style, these five handsome row houses were all erected in 1845-46 on land which, until 1844, had been owned by the Ireland family. The Irelands sold the lots to two cartmen, Cornelius Ackerman, who lived at No. 58, and Peter Van Natter at No. 62. They in turn sold to Abraham Demarest, a neighborhood builder, who should be credited with building the row.

Although No. 62 has been greatly altered, particularly at street level, by the elimination of the stoop, both this house and No. 60 still retain their Greek Revival character at the upper stories, with a fine doorway also at No. 60. Nos. 58 and 64 are the best preserved houses of the row, especially No. 58, recently renovated in a completely sympathetic manner.

For the most part, the classic features of No. 58 remain unchanged. The house stands three stories in height. The rusticated basement contrasts both in color and texture with the brick of the facade. The refined Greek Revival doorway has delicate three-paned sidelights set between full and half pilasters. The paneled door is topped by a simple wooden transom bar with molding, above which is a fine transom with three panes of glass. The stone stoop, leading to the entrance, is enhanced by wrought iron handrailings which are the originals. Above the simple wrought iron spindles, a row of graceful horizontal "S" curves provide a decorative element. The Greek Revival wrought iron areaway railing is also dignified in design. Below the top horizontal band, connecting the uprights, a series of wrought iron scrolls create the effect of arches. The windows have stone lintels and sills, and the usual six over six panes of the period. This residence is crowned by a fine Greek Revival cornice with crisply detailed dentiled molding above a simple fascia board. The cornices of Nos. 58-64 Horatio Street, together with the cornice of No. 825 Greenwich Street, although discontinuous, blend to create a unifying top line.

The corner four-story building, also known as No. 825 Greenwich Street, was sold by Demarest to Henry E. Clark, a grocer whose living quarters were above his store. The ground floor has been smooth-stuccoed and a fire escape covers most of the narrow facade. The original lintels of the period have been covered with sheetmetal, but the stone sills are unchanged. The tin cornices over the low windows of the fourth floor come up against the simple fascia board, creating an interesting pattern. The one-story extension on the rear of the lot, on Greenwich Street, is a Twentieth Century addition.

HORATIO STREET North Side (Betw. Greenwich & Hudson Sts.)

All the houses along the north side of this block were erected in 1847-48. Until that time the land had not been developed. But the city was rapidly pushing northward, and Fourteenth Street was no longer considered "out of town." Two astute widows, both members of the Ireland family, Elizabeth Lawrence and Jane Gahn, saw that the time was ripe to sell. Rows such as these were filling up the empty lots in the neighborhood as fast as local masons and carpenters could put them up.

#59

The four-story brick residence at the corner of Greenwich Street was the first house erected. It was built in 1847 for Harvey

HORATIO STREET North Side (Betw. Greenwich & Hudson Sts.)#59  
cont.

Springsteen, a blindmaker, who moved his shop from 150 Amos Street to the new address in 1848. Later in the century, the house was extended to the full depth of the lot by a three-story addition (No. 825 Greenwich Street), replacing the workshop at the rear of the lot. The house still displays characteristics of the Greek Revival period. The simple wood roof cornice with dentils, as well as the small size of the attic windows with casements, are typical, as are the simple window lintels and sills and the muntined sash of the lower floors. The store at street level preserves a fine cast iron column at the corner of Greenwich Street.

#55 &amp; 57

The next two residences were erected early in 1848 on property purchased in 1847 from Elizabeth Lawrence by John O'Donnell (No. 55), a mason at 20 Thames Street, and by Isaac Van Orstrand (No. 57), a carpenter at 125 West Eighteenth Street. Both these Greek Revival residences stand three stories high over a basement. In each case, a later alteration substituted a basement entrance for the former stoop.

No. 55 is closer to its original appearance than is No. 57. At No. 55 the low attic windows with casements have been retained, as at No. 59, and sheetmetal window cornices were added to the simple lintels of the lower floors. Above this, we see a dignified Greek Revival cornice, dentiled at No. 55. At No. 57, the window lintels of the first and second stories have been accented by the addition of projecting cornices. The residence is crowned by a roof cornice which raises it slightly higher than its neighbors. The cornice is carried on elaborately detailed console brackets, and a band below the fascia consists of an intricate chain pattern.

#45-53

This dignified row of five Greek Revival houses, each a narrow two windows wide, now rises to a height of four stories above basements. This row was erected for Farley Gray, an attorney at 14 Pine Street, whose home was at the then fashionable Clinton Place (No. 14). Gray's wife, Magdalena, had purchased the land in 1847 from Jane Gahn. Among the owners of the property, was a certain Reid R. Throckmorton, who had purchased the land from Mr. Gray, and who moved into No. 53 in 1848. He owned a planing mill in the neighborhood.

Due to successive alterations, No. 53 is no longer similar to the four neighboring houses (Nos. 45-51), described below. This building extends much deeper on the lot than the others. French casement windows, a later addition, appear at the second floor. The lintels have been treated in similar fashion to those of the row. Vertically placed console brackets have been added to the ends of the Greek Revival dentiled cornice which has a molding at the top.

Nos. 45 through 51 are architecturally unified by an unbroken band course, located directly above the first floor windows. The paired doorways of these residences are executed in a restrained Greek Revival design. Fine paneled pilasters, supporting a simple transom bar, frame these entrance doors which have muntined transoms. The unusual triple-sash first floor windows, with four-paned sidelights, echo the Greek Revival doorway design. Tin cornices have been added to the original lintels of the windows above, while the sills remain unaltered. The unity of the four houses is achieved by means of a continuous Greek Revival cornice with pronounced dentiled molding and simple fascia board.

#43

This one-story corner garage (described under No. 639 Hudson Street) was erected in 1949.

HORATIO STREET (Between Greenwich & Washington Streets)

This street, which has a quality and charm of its own, is located at the northernmost portion of the Historic District. As in many other areas of The Village, however, residential and commercial architecture are combined in a way which is not always entirely felicitous. The southern side is of less interest architecturally than the northern section, which consists of a fine block front of Greek Revival houses, extending from the corner of Greenwich Street to the large warehouse at the western end of the block, which is outside the Historic District.

HORATIO STREET (Between Greenwich & Washington Streets)

The south side of the street displays multiple uses and periods of architecture and presents a varied appearance, with the use of brick as the unifying element. The corner house, one of a fine pair of Greek Revival houses fronting on Greenwich Street, has recently been restored after a devastating fire. It is followed by several commercial structures of varying heights, rising to four stories in the garage at mid-block. This building, a late example of Romanesque Revival style, has a tall tower, introducing a vertical accent and a picturesque flavor to the street. The remainder of the block consists of apartment houses, of which the most notable is the five-story, late Nineteenth Century building at the end of the block, wherein four units were combined to present a unified front to the street.

Varying in height from three to four stories, the houses on the north side, built in the second and third quarters of the last century, present a street front of considerable interest and quality. The seven charming Greek Revival residences, nearest the Greenwich Street corner, are fine examples of their period and style and lend a warm, human scale to the block. Several of these houses retain their original proportions, with a low attic story and, except for one, have preserved their stoops. Subsequent alterations have unfortunately eliminated most of the original ironwork and, in several cases, the doorways have been modified; the triangular pediment over the doorway of the third house from the corner is a particularly unfortunate addition which is completely out of character with the style of the house and the neighboring original doorways. With help and advice from a design review board, this row could be restored to superb condition.

HORATIO STREET South Side (Betw. Greenwich & Washington Sts.)

The four-story corner building (described under No. 830 Greenwich Street) was erected in 1839.

- #68 This small two-story building, erected as a stable in 1874, now serves as a studio for the owner of No. 830 Greenwich Avenue.
- #70 This building, now used as a dry ice plant, rises to a height of four stories. Erected in 1955, it has a brick wall above the entrance which is completely undecorated except for rows of headers at every sixth row. It is crowned by a stone coping. The painter Bruce Mitchell lived here in the late Nineteen-thirties in a Greek Revival house which was demolished to make way for the present building.
- #72-74 Built in 1907 as a stable, this brick building was converted for use as a garage in 1942. It is four stories high, with a small tower on the left. It displays features of the Romanesque Revival style in the arches which embrace and unify the windows of the second and third stories. White stone windowsills and lintels supply a welcome note of contrast to the red brick facade, laid in Flemish bond brickwork.
- #76-78 Before its conversion in 1927 to an apartment house by I. Henry Glaser, this building consisted of two separate houses, known as "Horatio Gardens." The three round-arched windows on either side of the segmental-arched entranceway are an interesting feature framed in brick. These windows, with brick arches above and toothed brickwork frames at the sides, represent part of the 1927 alteration, yet the simple lintels with diminutive cornice and the muntined double-hung sash of the original windows remain in place above them. The windows of the upper stories have their original simple stone lintels and sills. The building is crowned by a stepped brick parapet with brick panels and a stone coping. At the time of the alteration, a three-story brick building was erected at the rear of the two lots.
- #80 Built in 1853, this five-story brick building, with commercial store front, has three double-hung windows on each floor which have stone lintels with diminutive cornices. Small (bathroom) windows have been cut in the front wall just to the left of the central window and the lintel extended out to include them. The building is crowned by a restrained roof cornice with modillions and simple fascia board.



HORATIO STREET South Side (Betw. Greenwich & Washington Sts.)

#82-88

This brick apartment building consists of a row of four units and was built in 1878. The buildings, designed by Theophilus Smith for John H. Selzam, are five stories high. The first floor is separated from the upper stories by a horizontal band course. The uniformly treated smooth stucco finish of this ground floor contrasts in texture and color with the brick of the upper floors. The design of the first floor consists of pairs of arched, double-hung windows alternating with segmental-arched entranceways with low stoops. The scheme creates an interesting pattern. The paneled lintels over the double-hung windows of the second floor are surmounted by triangular pediments, resting on carved brackets, while the similar lintels over the windows of the upper stories are capped by horizontal cornices resting on similar brackets. These buildings are crowned by an elaborately detailed cornice with vertically placed, paired brackets with panels between them.

#90-92

This five-story corner apartment house (described under No. 795 Washington Street) was erected in 1871.

HORATIO STREET North Side (Betw. Washington & Greenwich Sts.)

(The corner warehouse [Nos. 85-87] is outside the limits of the Historic District.)

#83

This dignified brick Greek Revival residence was built in 1852-53 for Henry A. Nelson, a real estate agent. The house stands three stories high with basement. The richly detailed wrought iron handrailing of the stoop and areaway adds a touch of elegance to the architecture and is, despite its late date, reminiscent of the Greek Revival theme. The recessed doorway is surmounted by a low lintel with small cornice. The six-over-six lights of the muntined windows are complemented by simple lintels and sills. The low attic windows are especially notable also for their three-over-six lights. It is interesting to note the large expanse of brick wall above the low attic windows and below the simple cornice. It would appear that the house was raised to gain ceiling height at the attic but that the owner could not afford the usual, new, higher windows. A small double-hung sash window with plain lintel and sill appears over an alleyway entrance which once led to a small two-story building at the rear of the lot. The house is crowned by a restrained Greek Revival cornice with fascia board.

#79-81

These two brick houses were both built in 1870 for James Gilmore, and designed by William Grant. They stand four stories high with basements. The stoops have been replaced by basement entrances, although the lintels and cornices of the original entrance appear above the balconied French windows of the first floor. The muntined windows are embellished by sheetmetal lintels with cornices. The house at No. 79 is crowned by a modillioned cornice with four vertically-placed brackets, while No. 81 has had its cornice removed and is finished off by a brick parapet with stone coping.

#69-77

Nos. 73-77, three very charming brick houses, show us the original appearance of this row of five Greek Revival residences erected in 1835-36, immediately after the land was first sold for development by Francis B. Cutting in 1835. These three houses, all two stories high with an attic and basement, now house a day nursery. The land on which Nos. 71 and 73 were built was purchased in 1835 by William R. Halsey, a builder, who resided for a short time at No. 73 before he sold both properties at a handsome profit. In all likelihood, he should be credited with the building of this fine row. A few years later, in 1839, he was active on Greenwich Street (No. 813, etc.). Nos. 75 and 77 were erected for a distinguished New Yorker, Henry J. Wyckoff, at one time Alderman of the First Ward and active for many years in city administration.

The prototype entranceway at No. 73, with imposing pilasters and entablature, is similar to that at No. 71. The double-hung windows have simple lintels and sills. The low attic story windows are cut into a fascia board at No. 73, which is crowned by a simple roof cornice. The



HORATIO STREET North Side (Betw. Washington & Greenwich Sts.)#69-77  
cont.

entranceway at No. 77 is similar to that at No. 73, although the entablature above the pilasters has been greatly simplified through subsequent alteration. No. 77 retains its stoop and iron handrailings. The stoop has been removed from No. 75 and entrance to the house is through the basement. Simple stone lintels and sills enhance the windows. Both Nos. 75 and 77 retain their low attic story windows and, with No. 73, are all crowned by an unadorned roof cornice. The continuous cornice line of these three houses creates a pleasing bit of architectural uniformity.

Nos. 69 and 71 have undergone similar modifications, both having had their top floors raised. Both these brick houses now stand a full three stories high with basements. The paneled, recessed doorway at No. 69 has an addition on the facade of a triangular pediment with shoulders, which is completely out of character. The casement windows of the first and second floors, together with the plate glass, double-hung windows on the third floor, retain their original Greek Revival lintels. This house is crowned by a modillioned cornice with fascia board and end brackets. The muntined windows are enhanced by lintels with projecting cornices, added at approximately the same time as the Italianate roof cornice carried on four vertically placed brackets.

#67

This three-story Greek Revival house of brick was built in 1842 for Henry Stokes, an importer at 101 John Street, who lived at 48 Charles Street. He had purchased the land seven years before, in 1835. One handrailing of the stoop is the original: of wrought iron, it has a graceful "S" scroll design below the handrail and simple newel post. The handsome entranceway, with paneled double door, although a later addition, is imposing in its height. The simple lintel over this doorway is surmounted by a boldly projecting cornice supported on two vertically placed fluted brackets, typically Neo-Grec in style. The double-hung plate glass windows of the first floor and the muntined windows of the second floor all have lintels which are topped by large, projecting metal cornices echoing the design of the cornice at the doorway. The low three-over-six muntined attic story windows show, on the other hand, their original diminutive moldings on their simple lintels. The front wall is crowned by a multi-bracketed cornice with paneled fascia, Neo-Grec in style.

#65

This charming brick Greek Revival residence was built in 1845 for Wait Wells, a fishmonger at Stall No. 30 Washington Market. The house is three stories high with basement. An unusual bay window extension, a later addition, is seen at one side of the residence. The restrained wrought iron stair and areaway railings are original. The very fine paneled door is framed on both sides by simple pilasters and half-pilasters with solid panels between them. The door is surmounted by a transom with four panes. The doorway lintel, decorated with a richly-detailed jigsaw pattern typical of the Eighteen-fifties, is surmounted by a cornice supported on brackets. The lintels over the muntined windows are embellished with sheetmetal cornices, and their projecting sills are supported on diminutive corbel blocks which are later additions. The muntined window at the side wall retains its simple lintel and sill. The full-depth fascia, with windows in it extending around the corner of the third floor, is one of the few examples of its kind in the city. A simple band course is seen below the row of attic windows. The three low attic windows are casements and extend up to the underside of the cornice. The deep fascia between the windows is built entirely of wood and provides a handsome crowning feature of the top of the building above the brick walls. This fascia is crowned by a simple wood cornice.

#61

Altered in this century, this five-story building (described under Nos. 832-836 Greenwich Street) incorporates three Nineteenth Century buildings. There is an empty lot between Nos. 61 and 65.

HUDSON STREET (Between West 11th & Gansevoort Streets)

The presence of playgrounds and a square gives to this portion of Hudson Street a good deal of open space and an airy character.

The east side is completely residential in character and is dominated by large apartment houses which give a modern appearance to the street. At the southern end is the "Abingdon Arms," a six-story brick apartment house, surrounded by a playground. To the north, we catch a glimpse of Abingdon Square, the point of entry of Eighth Avenue. The open vista is interrupted by a sixteen-story apartment building which occupies the southern half of the block between West Twelfth and Jane Streets. The next block preserves far more of its Nineteenth Century flavor, with mid-century, four-story houses occupying most of the block, except for an apartment house at its northern end. The northernmost block between Horatio and Gansevoort Streets is the site of a playground (outside the Historic District).

The west side of Hudson Street is far more interesting, displaying a diversity of building heights, materials, architectural styles and functions. Most of the houses combine stores at street level with apartments above. The commercial building occupying the entire block between Bank and Bethune Streets has recently been attractively remodeled for residential use, preserving much of its original appearance. Just above this, between Bethune and West Twelfth Streets, is an especially fine street front, with a row of five and six-story apartment houses of the late Nineteenth Century sheltering, in their midst, a notable four-story town house of the Greek Revival period near the southern end of this block.

Much of the mid-Nineteenth Century character which this section of Hudson Street originally possessed has of course disappeared with the replacement of older structures by modern apartment houses. This once was one of the most interesting sections of the City. One has only to recall the fine houses which lined the Abingdon Square area to realize what has been lost to posterity.

HUDSON STREET West Side (Betw. Gansevoort & Horatio Sts.)

#639

Replacing a four-story building on the corner, this garage, with open lot in front, serves a useful purpose in this community. It is also entered at No. 43 Horatio Street. Of severely simple construction, with steel window sash and tile coping on top of the walls, this little building could, through use of materials and certain details, have been made more interesting architecturally. With its low height it fails to relate to the adjoining houses, but it might have been made more compatible with them had its wall received a band course or other feature relating it to the very pronounced band course of the houses next door.

HUDSON STREET West Side (Betw. Horatio & Jane Sts.)

#623-635

Occupying a site where seven houses once stood facing Hudson Street, this large apartment house, "The Cézanne," rises to a height of nineteen stories. Built in 1962-64, it has only the advantage that, in saving costs, it has not attempted to band or streamline the windows horizontally in the manner which became so usual in the Nineteen-thirties and carried over to the Nineteen-fifties. The windows, which have wood sash, are grouped in twos and threes and, in the wider grouping of threes, a picture window is inserted in the middle. More attention to neighborhood fenestration might, at no extra cost, have produced a more compatible building.

HUDSON STREET West Side (Betw. Jane and West 12th Sts.)

#617-621

These three brick, four-story buildings were built in 1848 by Stacey Pitcher, a mason at No. 117 Crosby Street as part of his development of the block. The enframing of the commercial store fronts is, for the most part, original with the date of construction, but the show windows and their bases were remodeled at a later date. The store fronts are separated from the upper living quarters by a severely simple cornice with moldings. The recessed entranceways at Nos. 617 and 619, leading to the upper floors, are designed in character with the cornice above them. The recesses of these angularly proportioned entranceways are enhanced by paneling. Small moldings have been added to the simple

HUDSON STREET West Side (Betw. Jane and West 12th Sts.)

#617-621 cont. stone lintels over the windows. Two buildings, Nos. 617 and 619, are capped by modillioned roof cornices and their paneled fascia boards have been embellished by pressed metal decoration. The roof cornice at No. 621 is in keeping with the Greek Revival design of the houses.

#615½ This six-story building was constructed in 1900. In designing the facade, the architect, M. Bernstein, has incorporated a wide range of classical details of French Beaux Arts derivation. The fascia board, beneath a cornice carried on console brackets, is embellished by a richly detailed swag motif. The windows all have heavy masonry frames and are arched at the fifth floor.

#615 Built in 1859 by Solomon Banta, a mason active for many years in The Village, this brick house stands four stories high. The first floor has been remodeled with a storefront. The windows on the second floor are floor length, while the windows on the third and fourth floors diminish in size respectively. Heavy sheetmetal cornices have been added to the rectangular lintels over the windows. The detailing of the roof cornice is Italianate in design, with a row of modillions above a dentiled molding.

#613 This little brick residence was constructed in 1842 by Edmund Hurry, later an important architect in New York City. He lived in this house from 1848 to 1851. Simplicity of design is its most distinctive feature. This Greek Revival house is three stories high with basement. Although the doorway has been lowered to street level, the very dignified post and lintel entranceway of the original design has been retained. The windows are topped by lintels with simple cornices. The lintels, together with the somewhat pronounced sills, interrupt the stark simplicity of the facade. The building is crowned by a simple cornice with plain fascia board.

#611 This corner three-story brick Greek Revival residence, with a store at street level, was also erected by Edmund Hurry. Built in 1842, the first floor area was remodeled during the last quarter of the Nineteenth Century with a distinguished commercial front. The first floor is separated from the upper stories by a simple molded entablature. On the Hudson Street side, a finely detailed cast iron column, supporting the entablature, remains. This column is divided into two parts: a fluted shaft over a paneled base, separated by two bosses, and topped by a modified Corinthian capital. Access to the upper floors is through an entranceway at No. 317 West Twelfth Street.

The wrought iron areaway railing near the entrance, together with the handrailing of the two-step stoop, are attractive but only in part original. The twisted, wrought iron spindles of the railings are capped by a horizontal band of "S" curves. The cast iron newel posts are unusual and intricately patterned, topped by balls. Lintels with pronounced cornices appear over the casement windows. The eye is drawn to the top of the building which is crowned by a bracketed cornice. A crisply detailed dentiled molding is seen beneath a row of modillions, while the fascia board is paneled.

HUDSON STREET West Side (Betw. West 12th & Bethune Sts.)

#607 Designed in Neo-Federal style by the architect Ralph Townsend, this large six-story brick building of 1905 occupies the whole block front between Hudson and Greenwich Streets. Originally planned as hotel (the Trowmart Inn) for William R. H. Martin, the structure now serves the community as the Village Nursing Home.

The main entrance to the building is at No. 607 Hudson Street. The ends of this building are as attractive as the long side on West Twelfth Street. The Hudson Street side, six windows across, is symmetrically arranged, and has a handsome entrance porch at the center, carried on columns and surmounted by a balustrade.

This large corner building (described under West Twelfth Street) was built as a hotel in 1905.

#605 This five-story brick apartment house of 1887 is five windows wide

HUDSON STREET West Side (Betw. West 12th & Bethune Sts.)

#605  
cont. with stores at ground floor on either side of an arched entrance doorway leading to the upper floors. The windows are of plate glass and have simple stone lintels resting on horizontal band courses of brick. A shallow cornice is surmounted by a most unusual openwork parapet with heavy, studded top rail. It was built for Thomas F. Allan and designed by Frederick T. Camp.

#601-603 This sedate apartment house, retaining its archaic Abingdon Square number (No. 18), was built in 1885 for William Gibson and designed by James J. Lyons. Also five stories high, like No. 605, it is almost exactly the same height: the top of its bracketed cornice aligns with the top of the parapet next door. This cornice is quite high, with oversized dentils between the brackets. There are three brick pilasters on the front, one at each end and one in the center. Where these meet the cornice, they are signalized by paired brackets. The first floor entrance door is on center beneath the center pilaster. It has a dentiled cornice slab resting on brackets; the cornice is extended out across the building on either side.

#599 This house, which retains its archaic number (No. 16), is one of the few truly noble town houses remaining in this part of The Village, where once there were so many around Abingdon Square. Built for Samuel P. Archer in 1839, it is a fine Greek Revival house twenty-eight feet wide which accounts for the extra space to the right of the front door. The pilastered doorway, with entablature above, enframes a single six-paneled entrance door which is flanked by paneled pilasters and sidelights and crowned by a heavy transom bar and glass transom. The windows are all muntined and the stone lintels above them flush with the masonry. An original treatment has been reserved for the low attic windows which are combined in a flat fascia with panels of lesser height between the windows.

#597 This five-story corner building (described under No. 6 Bethune Street) was built in 1893.

HUDSON STREET West Side (Betw. Bethune & Bank Sts.)

#585-591 This seven-story loft building, erected in 1890 (described under No. 99 Bank Street) has recently been altered into apartments.

HUDSON STREET West Side (Betw. Bank & West 11th Sts.)

#583 This corner building (described under No. 90 Bank Street) was built in 1873 and altered to its present appearance in 1940.

#577 & 579 These two three-story buildings, although dissimilar in appearance, were both built by T. and P. Holzderber in 1870. No. 577 remains closest to its original appearance with handsome modillioned cornice, while No. 579, shorn of its cornice and ornament, was obviously remodeled more recently. They both have commercial premises at the ground floor. The bar at No. 577, with its dark glassy front, is particularly out of character.

#575 Built in 1849 for George Ackerman, a blacksmith, as his place of business, this building was remodeled a few years later, in 1853. The dignified cornice with its paired brackets seems to belong to an even later date. It is four stories high with store at street level.

#571-573 This striking loft building was built in 1892 for the Smith, Darling Company and was designed by Ralph Townsend. In its upward progression it is a visual testimonial to the fact that the largest windows were needed at the bottom and the smallest at the top: the intermediate brick piers only begin at the third floor and the round-arched windows of the top floor introduce brick between them, where slender mullions sufficed for the windows below them. By the Eighteen-nineties the cornice was already being eliminated by some of the more progressive architects. Here Townsend essayed a Romanesque Revival scheme with terra cotta panels set between paired vertical ribs crowned by a stone coping set on corbel stones.

HUDSON STREET West Side (Betw. Bank & West 11th Sts.)

#569

This corner building (described under No. 303 West Eleventh Street) was built in 1836, but altered in 1874.

HUDSON STREET (Between West 10th & West 11th Streets)

This section of Hudson Street still retains a good many Nineteenth Century buildings, although many have been drastically altered. Combining residential and commercial functions, they display a great variety of architectural styles. In height they range from three to six stories.

The northernmost block on the east side of the street is notable for a group of buildings of the third quarter of the Nineteenth Century. Here, two rows of four-story houses were altered to present a uniform, if somewhat bland, street facade. The fenestration and the height of the buildings were retained, except for the addition of a slightly higher roof parapet.

The west side displays several glaring examples of unsatisfactory alterations, which are completely out of character with the neighborhood. One would never guess, for example, that the small three-story house at the south corner of West Eleventh Street, recently veneered with an ugly composition material, may actually date back to the early Nineteenth Century. Farther down the street, at mid-block, are three buildings of the mid-Nineteenth Century which were badly remodeled in the Nineteen-fifties, a situation which could have been avoided had architectural controls existed at that time. The entire front of one house was veneered with simulated stonework; the middle building is a prime example of how a sloppy sign can ruin the appearance of an otherwise dignified little building; the new front of the southernmost structure, with its horizontal windows, metal sash, and two-toned brick, completely negates its original appearance.

HUDSON STREET West Side (Betw. West 11th & Perry Sts.)

#567

This old three-story corner house (also No. 302 West Eleventh Street), now a tavern, is of frame construction but has been veneered with composition material. Its history goes back to 1817, when the house belonged to Daniel D. Smith, a bookseller and stationer at 190 Greenwich Street, who served as City Assessor and Election Inspector. The house has a bracketed cornice of much later date and all its muntined windows facing Hudson Street have been replaced.

(no #)

Just a small triangular slice of a building, this house has no number but would seem, from its similar cornice, to have once been a part of the tavern of which, in a sense, it fills up the back lot. A date of 1846-47 is probable.

#561-565

These brick buildings, set on a triangular lot, have availed themselves of the rear lot of No. 304 West Eleventh Street to gain depth. They are built in the local vernacular with stores beneath and rather small windows. They were erected in the early Eighteen-fifties for James Kyle, a marble polisher, and No. 565 was occupied by Thomas Kyle, a bookseller. The fronts have tie-rod end-plates at both third and fourth levels, and both houses are crowned by bracketed roof cornices.

#555-559

No. 559 was built in 1842 as part of this row of three houses, all greatly altered today. They were erected on land purchased for development by John Cole, a neighborhood mason at 52 Charles Street. Since he also paid the taxes on the houses, it is logical to assume that he built them. As the result of an alteration of 1955, No. 559 had its cornice removed and the entire front veneered with simulated stonework. The ground floor has two entrances and a large plate glass window while the upper floors have conventional windows, three to a floor.

The brick front of No. 557 was installed in 1951 when it was remodeled, as may be seen from the steel shelf angles which support the brickwork above the windows, in lieu of lintels. There is a store at ground floor level and an entrance leading to the upper floors. This is a prime example of how sloppy painted signs can ruin the

HUDSON STREET West Side (Betw. West 11th & Perry Sts.)#555-559  
cont.

appearance of an otherwise rather dignified little building and how they can down-grade an entire neighborhood. The front wall extends up with a high brick parapet crowned by a stone coping.

The front of No. 555 was rebuilt in 1950 at considerable expense, using metal sash and two-colored brick to complete the horizontality of the wide windows. It retains no vestige of its original appearance.

#551

This six-story brick apartment house was designed by Moore & Landsiedel for G. Otto Elterich and was built in 1900. This design, with rounded corner bay, retains conservative elements such as the round-arched top floor, reminiscent of the Romanesque Revival. The splayed lintels with keystones belong to the later classical trend in design, as does the handsome doorway on Hudson Street, where a full entablature is carried on Roman Ionic capitals. The famous sculptor, José de Creeft lived here in the mid-Nineteen-sixties.

HUDSON STREET West Side (Betw. Perry & Charles Sts.)

#549

Located on the corner, this five-story brick apartment house is also entered at No. 114 Perry Street. It was built in 1890-91 and remodeled five years later as a hotel. With a store at the ground floor, the building is crowned by a heavy cornice carried on widely spaced brackets. The second and third floor windows are set back between brick pilasters returning to the wall plane at the top of the third floor windows by means of the brick corbeled portions in between.

#543-547

These three simple brick houses, with stores at ground level, were built in 1846. No. 541 was also originally part of the row. These houses were erected for men who all were associated with the building trades, either as builders or suppliers: William Livingston, a carpenter (No. 541), Edward Black, a mason (No. 543), Daniel French, a stone merchant (No. 545), and Richard Taylor, a coal dealer (No. 547).

Nos. 543 and 545 have simple rows of brick corbels at the top, while No. 547 has been rebuilt with a plain brick parapet. They have all retained their muntined double-hung windows except No. 547, where the third floor windows have been replaced. The stores have all been modernized and those at Nos. 543 and 545 have a paneled brick band course above them.

#541

Handsomely altered in 1959 this house, built in 1846, is now greatly simplified. One large triple window at the top is a studio window. Beneath this window is another of similar width at the second floor. The ground floor has an entrance door alongside a garage door. The brickwork is of Flemish bond and extends up to the top of a parapet with coping on top.

#535-539½

Four stories high, this brick apartment house is located on the corner site (No. 113 Charles Street). This building stands on a site once occupied by several houses which had stores facing Hudson Street. Single and double windows with horizontal muntins give the building a dignified appearance with ample wall spaces of brick between. Dark colored headers in the brick wall create a diagonal pattern on the walls. The north end of this building extends up to include a fifth floor with brick parapet and central section of open railing above.

JANE STREET (Between Hudson & Greenwich Street)

On this street, which is completely residential in character, the most salient fact is that all the houses are dwarfed by a large apartment house, erected a few years ago on the northwest corner of Hudson Street. An architectural review board could have insisted on a more appropriate handling of this apartment house which would have been more compatible with the surrounding houses and the neighborhood in general. This building is fortunately separated from the four-story house on the Hudson Street corner by a small courtyard behind a simple wrought iron railing. This courtyard gives access to the corner house and the neighboring buildings on Hudson Street.

JANE STREET : (Between Hudson & Greenwich Streets)

The block front created by five houses of the mid-Nineteenth Century on the south side of the street creates a harmonious composition, with the long side of the corner houses providing a stabilizing factor. The row of three residences at mid-block is an exceptionally fine example of late Greek Revival style. Two of the houses are of special significance due to the fine design and exquisite craftsmanship of the handrailings at the stoops. In spite of later alterations, this is a pleasant row of houses which has considerable charm. It is worth mentioning that the ornamental cast iron porch, added to one of the landings, constitutes a praiseworthy effort on the part of the owner to respect the design of the original.

JANE STREET : South Side (Betw. Hudson & Greenwich Sts.)

#58-66

The five brick Greek Revival residences creating this block front were erected in 1848-49 by Stacey (Stacy) Pitcher, a mason at 117 Crosby Street, as a part of his development of the block, which also included Nos. 617-621 Hudson and Nos. 807-809 Greenwich Streets. The buildings at the corners (described under No. 621 Hudson Street and No. 807 Greenwich Street) were built four stories high with the usual commercial store fronts. Between these corner houses, the three residences (Nos. 60-64) are exceptionally fine examples of the late Greek Revival style. They stand three stories high.

Two houses in this row, Nos. 62 and 64, are of special significance because of the fine craftsmanship and design of the ironwork of their handrailings at the stoops. The stair rails are wrought iron with castings set between the vertical spindles. No. 62 displays a most unusual feature in that square openwork panels of wrought iron make the transition from the stair handrailings to the more widely spaced railings of the landing itself. These landing railings are of particular interest as they have easements, curved at their ends, to make the transition to the cast iron newel posts below them. No. 62 also retains its original wrought iron areaway railing with modified Greek Revival fret design at the base. The basement windows have their original wrought iron bars. The ornamental latticework cast iron porch at the landing at No. 64 respects the design of the original ironwork.

The stone basement of this three-unit row is handsomely rusticated. The stoop has been removed to provide a basement entrance at No. 60, but the top line of the rusticated basement wall has been carefully retained above a simple doorway. The ironwork at the areaway here appears to have been replaced at a later date by a simple wrought iron railing with returns at the entry. The parlor-floor windows were originally floor-length, as suggested by the floor-length French windows at No. 62, and again by the panels beneath the windowsills at No. 64.

The pedimented doorway at No. 62 appears to be the original and the recessed door frame, although lacking the usual sidelights, has a three-paned transom. The doorway at No. 64 has a transom similar to the one at No. 62, but the wood frame may have been installed at a later date. Flush Greek Revival lintels appear over the windows at No. 60, whereas the lintels at No. 62 have their original diminutive moldings. The window lintels with bolder cornices at No. 64 are of sheetmetal. All three houses are capped by handsomely modillioned roof cornices with plain fascia boards. These fine cornices thus unify the three residences architecturally. The modillioned cornices of Nos. 60, 62 and 64 are carried in a continuous line around the end building at the corner of Jane and Greenwich Streets. The building at the corner of Hudson Street (No. 621) is slightly higher than the others and has a fine Greek Revival dentiled cornice.

JANE STREET : North Side (Betw. Greenwich & Hudson St.)

#65-67

This charming courtyard, with its simple wrought iron railing, is the entranceway for Nos. 809-813 Greenwich Street. The windows on the back walls of these brick residences are enhanced by their simple Greek Revival lintels and sills. The south side of the rear wing of No. 813 has an attractive "swell front" facing this small courtyard.

(#59-63)

This huge nineteen-story apartment house (described under Nos. 623-635 Hudson Street) was erected in 1962-64.



JANE STREET (Between Greenwich & Washington Streets)

Exhibiting great diversity of style and function, several of the buildings on this street still display notable features of Nineteenth Century architecture.

On the south side of this street, the seven-story factory building on the Greenwich Street corner and the tall pair of apartment houses at mid-block supply a note of contrast to the low neighboring buildings. Near the Greenwich Street corner, a row of six Italianate residences of the mid-Nineteenth Century, three stories high and unified by a continuous, richly detailed roof cornice, retains many original features of the period. Most noteworthy are the high stoops enframed by handsome cast iron railings and the paired entrance doors at the parlor floor. Further down the block is a one-story structure, serving as a warehouse and garage for the corner building, which interrupts the continuity of the prevailing three-story height. The two-story industrial building at the corner of Washington Street, erected some twenty years ago, is an example of completely incoherent design, a prime example of an opportunity lost. With a little extra effort on the part of the builders, this structure and the garage nearby could have been designed to blend with their surroundings, befitting their location in an Historic District.

The north side of the street is extremely interesting, although the low commercial buildings toward the western end of the block are completely utilitarian in character and far from prepossessing. The handsomest house on the entire street, located at mid-block, is a particularly fine example of Anglo-Italianate style, with a handsome balcony running across the full width of the house. Next to it, by contrast, and running to the parking lot at the corner of Greenwich Street, is a noteworthy row of six Greek Revival houses, of which several have retained their high stoops and beautiful wrought iron handrailings which feature elaborate castings. This row is unified architecturally by the delicate roof cornices crowning the houses.

Thus, in spite of the inroads of commerce, this is still a pleasant street on which to live.

JANE STREET South Side (Betw. Greenwich & Washington Sts.)

#68

This seven-story factory building (described under Nos. 812-814 Greenwich Street) was erected in 1897.

#70-80

This dignified row of six brick Italianate residences is similar architecturally, but the house at No. 80 was built in 1849, while the remaining five houses were erected in 1855. The row was built for Joseph Harrison, merchant and real estate speculator. The houses are three stories high with basements and are only two windows wide. All have stoops and paired entranceways, except No. 72, where the stoop has been removed to provide a basement entrance. The rusticated stone basements of these houses make a pleasant contrast with the brick facades.

The stoops are embellished by Italianate cast iron handrailings with arched castings and richly decorated cast iron newels. The area-way railings at Nos. 70 and 74 repeat the design of the handrailings. The paired entranceways are crowned by bracketed lintels with cornices, and the double doors are enframed by a fine molding. The glazed panels of the double doors at Nos. 70 and 76 are covered by diamond patterned grilles. All the doors are surmounted by wide transoms with two panes each. The floor length, double-hung sash windows with muntins, altered at No. 72, are enhanced at Nos. 70 and 78 by ornate cast iron railings. The windows all have lintels with cornices, except at No. 72 where steel sash replaces the original windows and the lintels are bare. These fine houses are crowned by a continuous, richly detailed cornice with vertically placed paired console brackets and paneled fascia.

#80½ &amp; 82

This imposing pair of five-story brick apartment houses, which towers over the neighboring houses, was built in 1886. The two entranceways are capped by cornice slabs carried on brackets. This same motif is carried out in the design of the windows, except that the cornices rest on substantial lintels. The frames and lintels of

JANE STREET South Side (Betw. Greenwich & Washington Sts.)

- #80½ & 82 cont. the window project so that the windows appear to be more deeply recessed than they are. The building is capped by a deep, bracketed Italianate cornice with panels between the brackets. The architect was M. Louis Ungerich for John Totten.
- #84 & 86 These two brick houses, built in 1858 in the local vernacular of the period, stand three stories high with basements, but were originally only two stories in height. No. 86 retains its stoop which is enhanced by a simple iron handrailing. The doorway, enframed by a molding, is topped by a bracketed cornice. At No. 84, the stoop has been removed to provide a basement entrance with round-arched doorway. No. 86 retains its long parlor-floor windows. The double-hung windows of No. 86 are capped by lintels with projecting cornices, while at No. 84 the windows have simple stone lintels. Both residences are crowned by bracketed Italianate cornices of identical design. The houses were erected for Samuel D. Chase as part of a row of three, which originally included one on the site of No. 88.
- #88-90 This one-story brick structure of 1919 runs through the block to Nos. 357-359 West Twelfth Street. It replaced a row house at No. 88 and a stable at No. 90. This simple vernacular structure serves as a warehouse and garage for the building on the corner, No. 94 Jane Street.
- #92 Italianate in style, this three-story house with basement is all that remains of several houses built in 1858 for John B. Walton. It is essentially similar to the houses of the same date at Nos. 84-86, but the right-hand side containing windows and basement entry seems to be a later addition.
- #94 The corner two-story brick industrial structure (described under Nos. 777-781 Washington Street) was erected in 1948.
- JANE STREET North Side (Betw. Washington & Greenwich Sts.)
- #95 This three-story brick house (described under No. 783 Washington Street) was erected in 1849. The one-story extension at the rear of the lot is a later addition.
- #89-93 Built originally in 1919 as a one-story garage, this brick building was raised to two stories in the early Nineteen-sixties. It is built of brick with a soldier-course of brick serving as lintel for the doors and a band course extending the width of the building.
- #85-87 This low two-story brick building, erected after the middle of the Nineteenth Century on the site of a former stone yard, has been repeatedly altered. In 1885, the two original houses were altered to a stable and carriage house. It now serves as a garage and factory building. Built of brick, it harmonizes fairly well with the row of houses to the east, although it is completely utilitarian in character.
- #83 This impressive four-story brick residence was built for Robert H. Bayard in 1853-54. It is Anglo-Italianate in style, with English basement. The construction of the brick on the first floor creates the effect of pilasters. The handsomely paneled single door, surmounted by a transom, is flanked on both sides by delicate engaged columns on either side of the sidelights. The double-hung windows of the upper floors are capped by simple stone lintels. The full width balcony, with cast iron railing at the second floor, is the most notable feature of the house. It features elaborate curved castings. There is a curvilinear wrought iron areaway railing of later date at street level. The house is crowned by an Italianate cornice with vertically placed, paired console brackets and paneled fascia.
- #71-81 This handsome row of six brick Greek Revival residences was developed in 1846-47 by Peter Van Antwerp, an attorney at 33 Pine Street, who resided at No. 75. The other houses were built as residences for a number of prosperous merchants, of whom several were associated with the building trades: two lumber merchants, William Foster (No. 73) and

JANE STREET North Side (Betw. Washington & Greenwich Sts.)#71-81  
cont.

William Dunning (No. 79), and a planer, Daniel D. Clark (No. 71). Also, No. 81 was the home of Stephen H. Williams, a carpenter-builder at 105 Bank Street, who was very active in the West Village in the decade of the Eighteen-forties. In all likelihood, he should be credited with planning and building the row.

The houses are all three stories high with basements. They were built with paired entrance-ways and this feature is seen in all but Nos. 71 and 75, where the stoops have been removed to provide basement entrances. The stoops of the paired entranceway at Nos. 79 and 81 are interesting because they retain their original wrought iron Greek Revival handrailings with elaborate castings. The areaway railings of these two houses are also original and repeat the design of the handrailings. This paired entranceway is surmounted by a common pediment above the door frames.

At No. 77 the recessed paneled door is flanked on both sides by pilasters with Corinthian capitals and sidelights. The door is topped by a transom with three panes. The French doors with muntins at No. 77 are embellished with paneled shutters and richly detailed cast iron railings at the bottom. All the windows in this house retain their original Greek Revival lintels and sills. The double-hung windows of the other houses all have lintels with sheetmetal cornices added.

Nos. 71-77 retain their original Greek Revival roof cornices with dentiled moldings and simple fascia boards, while at Nos. 79 and 81 modillions have apparently been added to the original roof cornices. The roof cornices of the six residences form a continuous line which unifies the row architecturally.

(#69)

There is a parking lot at the corner of Jane and Greenwich Streets, where a two-story corner house with rear lot and stable once stood (No. 816 Greenwich Street).

PERRY STREET (Between Hudson & Greenwich Streets)

The emphasis in this residential street is on modest apartment house living. The relatively low height of the buildings gives them a warm, human scale. The apartment houses on the south side of the street, adjoining the Hudson Street corner, are Spanish Colonial in style. With their jagged roof line, stuccoed surfaces, balconies, and overhanging tile roofs, they lend a decidedly picturesque appearance to the street. This is very different in mood from the imposing block front of apartment houses directly across the street, which are classical in style. Notable for their rich, turn-of-the-century, terra cotta decoration, they offer a pleasing contrast of color and texture to the smoothly stuccoed, light-colored surface of the Spanish Colonial style opposite.

PERRY STREET South Side (Betw. Hudson & Greenwich Sts.)

#114

The corner five-story apartment house (described under No. 549 Hudson Street) was erected in 1892-93.

#116-120

The three buildings which complete this block all date from early in the Nineteenth Century, but were completely remodeled and stuccoed in 1928 by Ferdinand Savignano, who did a number of alterations in The Village at this time. Stylistically they belong to the period of the revival of interest in Spanish colonial architecture. With their round-arched entrances, overhanging tile roofs corbeled out above the top story windows, and stepped parapets pierced by arcades at Nos. 116 and 118, they lend a picturesque appearance to the street. Two of these buildings may include parts of very early houses on their site; No. 116 originally built in 1816, and the corner house, No. 120, in 1811. A second house was added on the same corner lot in 1836; then, after a fire in 1853, the two houses were combined into one large house. No. 118 was built last, in 1837.

PERRY STREET North Side (Betw. Greenwich & Hudson Sts.)

#117-119 This imposing corner apartment building of 1904-05 with short side facing Greenwich Street (Nos. 733-735), was designed by Bernstein & Bernstein for Katz and Wimple. Classical in style, the structure has a store entrance on the truncated corner at the intersection of the two streets. The rich terra cotta decoration above the windows is the most notable feature of the building. The fire escape in the center of the facade displays unusually delicate wrought ironwork. The sixth-story windows are set under heavy, arched lintels, repeated at No. 113-115.

#113-115 This six-story apartment house was erected at the same time as its neighbor and was designed as a twin to it by the same architects for the same clients. However, the building is strictly residential in character and has no stores. It has a bracketed roof cornice with swags in the fascia, in contrast to the plain cornice at Nos. 117-119.

#111 Erected in 1900-01, this six-story apartment house (described under Nos. 551-553 Hudson Street) completes this interesting block front of turn-of-the-century apartment buildings.

PERRY STREET (Between Greenwich & Washington Streets)

The north side of this street is an excellent example of the need for architectural controls. (The south side is outside the Historic District.) Near the Washington Street corner, flanked by a freight-loading station and a garage, is a beautifully proportioned Greek Revival residence, the last remaining example here of the row house of the mid-Nineteenth Century. It retains a fine doorway and ironwork of the period. The rest of the buildings on the block are mostly commercial in function, ranging from one to six stories in height. The tall brick warehouse near the Greenwich Street corner, designed in fond recollection of Italian medieval civic architecture, introduces a happy note to the street.

PERRY STREET North Side (Betw. Washington & Greenwich Sts.)

#145-149 The freight loading building on this corner (described under Nos. 703-711 Washington Street) was erected in 1937. It is stepped-up from one to two stories at the center of the building.

#143 This four-story vernacular structure, crowned by a bracketed roof cornice, was erected in 1859 for David Ramsey, who operated a large coal yard around the corner at 709 Washington Street. There is a store front at street level, and the fire escape dates from the period of the conversion of the building to multiple tenancy.

#141 This beautifully proportioned Greek Revival residence, which retains many of its original features, was erected in 1846 for John Keane, a stonecutter at 615 Washington Street. Built of brick, the house is three stories high over a basement. It is the earliest building on the block, and the last remaining example here of the row house of this period. The dignified Greek Revival doorway, surmounted by a glazed transom, is flanked by a pair of sturdy pilasters and sidelights, later filled in with panels. The windows are of the typical double-hung, muntined type, but the heavy sheetmetal cornices above them were added later. The dentiled fascia board is crowned by a heavy sheetmetal roof cornice, also a later addition. The graceful handrailing of the stoop is a fine example of the period, combining wrought and cast iron elements. The front door, a later addition, does not relate stylistically to the doorway.

#137 & 139 Both these one-story garages, built in the mid Nineteen-forties, serve the needs of the neighborhood. An unattractive sign obscures the brickwork above the entrance to No. 137, while paint on the brick up-rights lends further confusion to its appearance.

#135 Designed in 1890, by Martin V. B. Ferdon for John McKelvey, this five-story apartment building is distinguished by its handsome roof

PERRY STREET North Side (Betw. Washington & Greenwich Sts.)#135  
cont.

cornice, stepped up in the center, and featuring a sunburst design, typical of the Queen Anne style. Masks decorate the keystones above the first, third and fourth story windows. A fire escape, which runs down the center of the facade, rests on the roof of the entrance porch.

#131-133

This handsome six-story brick warehouse, erected in 1905 for Seaman Brothers, was designed by Robert D. Kohn in a style which is reminiscent of the civic architecture of medieval Italy. The facade is divided into three sections. A central area of three windows is flanked on each side by a tier of single windows. The bay on the left terminates in a two-story arched tower with corbeled brickwork at its base. This corbeling is repeated elsewhere, forming an interesting design in the central section and at the right side of the building as well. The openings are segmental-arched throughout.

#129

Designed by George F. Pelham for Elias Kempner, this six-story apartment house was erected in 1901-02. In style and detail it is classical in derivation. The first story of this brick and masonry building is rusticated. Terra cotta panels appear in the window spandrels. The tall roof parapet is a later addition.

#125

The four-story garage at this corner (described under Nos. 738-742 Greenwich Street) was erected in 1930.

WASHINGTON STREET East Side (Betw. Perry & West 11th Sts.)

#703-711

This simple one-story stucco building has been used as a freight loading station since 1938. It replaces four and five-story houses which once stood on this site.

#713 &amp; 715

Erected in 1871 by Peter Tostevin for William R. Foster, these two five-story brick apartment houses are examples of French Empire design. Above the street floor shops, with cast iron columns, the buildings display segmental-arched windows capped by "eyebrow" lintels and sills resting on end corbels, both typical features of the French Second Empire mode. Impressive sheetmetal roof cornices, resting on ornamental brackets, are embellished with horizontal dentils and panels in the fascia section.

#717

This very simple and straightforward brick building of 1890 is a five-story apartment house, with corner store entered at No. 344 West Eleventh Street. The street floor was altered in 1955, retaining the store front. Each story is separated from the floor below by a horizontal band course running across the building under the windowsills. A bracketed roof cornice, with a classical circular motif set between the brackets in the fascia, crowns the structure. It was designed by Julius Mankowitz for Patrick Andersen.

WASHINGTON STREET East Side (Betw. West 11th & Bank Sts.)

#719-21

The large corner warehouse (also Nos. 341-345 West Eleventh Street) was designed in 1905 by C. Abbott French for the Builders Construction Company. Built of brick, the building is six stories high and has a truncated corner. It is Eclectic in style, with a very handsome rusticated ground floor, executed in brick with arched openings. It combines classical decorative features above the fifth story windows with an arcaded top floor, a late survival of the Romanesque Revival vocabulary. After the turn of the century it was occupied by the Italian Swiss Colony Wine Company.

#725

This two-story brick building with a high parapet was altered in 1939 for use as a garage for Greenwood Cemetery; it replaces a five-story apartment house of 1886.

#727-29

In 1936, the three upper stories of a building of 1893 were removed and the remaining two lower floors converted to an industrial use. The building still retains some Romanesque Revival features.

WASHINGTON STREET East Side (Betw. West 11th & Bank Sts.)

- #731 The filling station at the corner of Bank Street was erected in 1938 to serve the neighborhood. This small stuccoed structure, painted white, could well have been built of brick to harmonize better with neighboring buildings.

WASHINGTON STREET East Side (Betw. Bank & Bethune Sts.)

- #733 This five-story brick apartment building with commercial store front was built for Mrs. Kate Regan in 1899. The architect, Charles Rentz, incorporated various classical motifs in this transitional building which retains round-arched Romanesque windows at the fifth floor. These windows have heavily decorated keystones and are surmounted by a cornice with a dentiled fascia. Classical garlands decorate the handsome cornice between the fourth and fifth floors.
- #735-739 Built in 1845, this pleasant row of brick Greek Revival houses stands almost untouched by time. Originally the row consisted of four houses, including one on the site of the present apartment house, No. 733. The houses were developed by Charles Crane, a grocer, whose store and home were directly across the street at Nos. 734 and 736 Washington Street, and by David Ramsey, carman, whose residence was at No. 737. Both men had taken advantage of the sale at auction of Richard Halliday's estate in 1844.
- These three houses are three stories in height. The wrought iron handrailings at the stoops and the areaway railings are original with the date of construction. The spindle uprights of the handrailing are enhanced by a band of graceful "S" curves along the top, while the handrailing terminates in a smooth-flowing curve. The plain wrought iron uprights of the areaway railing, with very small spindles between them, are complemented by a horizontal band at the bottom that retains traces of the original cast iron fret pattern.
- At Nos. 735 and 739 the recessed entranceway lintels are surmounted by cornices, while at No. 737 the simple lintels are unadorned. The fine Greek Revival doorway, with sidelights and transom, has been proudly retained at both these residences, while each handsome paneled door is flanked by well proportioned pilasters with Doric capitals. Sidelights with four panes complement these pilasters, and a transom with three panes may be seen over the door. The muntined windows at No. 737 have simple lintels. Sheetmetal cornices have been added at Nos. 735 and 739. The three residences are crowned by their original, dignified, wood roof cornices with dentiled molding and fascia board which, despite their being non-continuous, create a character of overall architectural uniformity. The printmaker Stanley William Hayter lives at No. 737.
- #741-745 This two-story brick commercial building with garage on the first floor was built in 1912-13. Crowned by a paneled parapet, this structure is in scale with the adjacent row of Greek Revival brick residences.
- #747 This one-story brick garage, built in 1916, blends in texture and materials with the row of previously described adjacent structures.
- #749-753 This row of three brick Greek Revival residences was built as an investment in 1842 by Edward S. Innes, a cigarmaker. The residences are all three stories in height with basements. The stoops have disappeared from Nos. 749 and 751 to provide a basement entrance at No. 749, a street level entrance at No. 751, and a corner store at No. 753. Stone lintels, retained at the first-story windows at No. 749, have been replaced by brick at the upper floors and at No. 751. These two residences are crowned by simple parapets with diminutive copings. At the corner building, No. 753, the lintels have been embellished with cornices, while elaborate moldings supported by small brackets have been added to the sills. The building is crowned by a fine modillioned cornice with simple fascia board.

WASHINGTON STREET East Side (Betw. Bethune & West 12th Sts.)

#755-759 This two-story garage and freight loading station was erected in 1937-38. It is a large brick structure with metal windows at second floor level and serves the neighborhood. Severely simple, with level parapet, it has a low tower at the corner.

#763 & 765 Designed in 1886 by Thom & Wilson for Joseph Schwarzler, these two five-story brick apartment buildings have been modified in ensuing years. The chief changes appear at the street level at No. 763, where apartments were created in place of stores, also eliminating the store front to the right side of the doorway at No. 765. The building has a high roof parapet with brickwork designs replacing the former cornice, but the top story with arched windows remains unchanged.

#767 Here is the lone example of early Nineteenth Century architecture on the block. Erected in 1842 for Nathaniel Clark, this three-story house has the gable end and general proportions of the much earlier Federal house. It has a dentiled cornice and double-hung muntined windows. The store at street level is also typical of the arrangement of corner houses. The Twelfth Street side, with gabled end and extension to the rear of the lot, is described under No. 366 West Twelfth Street.

WASHINGTON STREET East Side (Betw. West 12th & Jane Sts.)

#773-775 A large two-story corner garage, erected in 1924-25, this building has large windows at the second story and a stepped roof parapet. The brickwork, laid in Flemish bond, is designed to create an interesting pattern. The ground floor is largely open at the corner with isolated columns supporting the upper floor.

#777-781 This industrial building at the corner of Jane Street is an example of completely incoherent design. Built in 1948, not the slightest effort was made to reconcile window sizes to each other or to relate them to the large door. This building serves a useful purpose in the community but, at no extra cost, the varied window sizes might, in the hands of a skillful designer, have been made exceptionally attractive, befitting its location in an Historic District.

WASHINGTON STREET East Side (Betw. Jane & Horatio Sts.)

#783 This three-story vernacular structure, erected in 1849, was originally a residence. Later the ground floor was converted to a store and the building extended by a one-story structure to the full depth of the lot at the rear. Small cornices appear above the window lintels, and it is crowned by a plain sheetmetal roof cornice.

#785 This small two-story building, now completely refaced, was originally erected in 1873 as a horse-shoeing shop, with two apartments above. It was altered in 1911 and again, more recently, to its present appearance with a new brick facade. A panel in the parapet displays a checkerboard pattern in brick; the windows are glass block.

#787 & 789 These two identical five-story brick apartment buildings were erected in 1887-88 for Ella A. Tracy and were designed by Thom & Wilson. The first floors have commercial stores. In each unit the double-hung sash windows of the upper floors are capped by simple stone lintels which contrast in color and texture with the red brick wall. Beneath the cornice, at the sides, the corbeled brick headers form an interesting pattern, while the central panel is given texture by toothed brickwork. The elaborate cornice has paired and grooved brackets.

#791-795 This ornate five-story corner apartment building (also No. 90-92 Horatio Street) was erected in 1871 for Charles A. Buddensick. Segmental-arched cornices top the stone lintels over the double-hung windows. The brick facade is crowned by a cornice with heavy brackets, broken at the center by a semicircular pediment with brackets. The attractive iron balconies at each floor, with their diagonal bracing, are a striking feature of this building. The architect was William José.



WEST ELEVENTH STREET (Between Hudson & Greenwich Streets)

This short block of Nineteenth Century houses preserves much of its delightful quality and original charm. It completely retains its residential character and is a pleasant street in which to live. Ranging in height from three to four stories, many of the houses preserve their Greek Revival proportions, fine doorways, and ironwork. At the middle of the south side, a row of three houses, freshly painted, is particularly notable. The north side features an unusual little courtyard behind a handsome iron railing, set between the two end houses which approximately balance each other.

WEST ELEVENTH STREET South Side (Betw. Hudson & Greenwich Sts.)

#302

The corner three-story frame house (described under No. 567 Hudson Street) is one of the old houses remaining in The Village, dating from about 1817.

#304

Built in 1853-54 by Thomas L. Brooks, builder, this four-story brick house has a store at street level. It has a Greek Revival cornice with dentils and double-hung muntined windows, all retardataire.

#306

This three-story brick dwelling was erected in 1845 for Nicholas Brinckerhoff, carman, two years after he had completed the row of three neighboring houses (Nos. 308-312). An arched entryway, with an oval window above, leads to a one-story extension at the rear of the lot. A garage occupies the rest of the ground floor, a latter-day alteration which replaced the stoop by a window. Windows have double-hung muntined sash. A bulbous sheetmetal roof cornice is a replacement of the original.

#308-312

Unified by a continuous cornice line, these three houses of 1842-43 are fine examples of Greek Revival row houses. They were erected for Nicholas Brinckerhoff on land he had purchased in 1842. No. 310 was his own residence. This is also the best preserved house of the row and it retains more of its delicate Greek Revival ironwork at the stoop than does No. 312. The arch-patterned, cast iron railing at No. 308 is a good example of the later Italianate style. Nos. 310 and 312 are graced by almost identical Greek Revival doorways. The doors are each flanked by square pilasters and sidelights, surmounted by glazed transoms. At No. 312 the sidelights have three panes and the transom four. Sheetmetal cornices were added at a later date above the doorways and windows at Nos. 308 and 310. No. 312 has casement windows at the first floor.

#314

The three-story corner house (described under No. 749 Greenwich Street) was built earlier, in 1835, with a front of Flemish bond brickwork. There is a charming Greek Revival doorway on the West Eleventh Street side, flanked by Doric columns which support a dentiled transom bar with glazed transom above.

WEST ELEVENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#311

This three-story corner house, on a very narrow triangular lot, was erected in 1837 for Henry Pray, butcher, of 757 Greenwich Street around the corner. It was considerably modified later in the century. Three windows were blocked up and the ground floor store was eliminated and replaced by an apartment. The sheetmetal modillioned cornice, resting on handsome brackets, has a paneled fascia. The side door is used as an entry for No. 755 Greenwich Street, also built for Henry Pray.

#305-307

The house behind a handsome gate and railing in the courtyard, between Nos. 303 and 311, is the rear portion of No. 757 Greenwich Street, erected in 1836. An array of entrance doors has been provided for this house at the back of the courtyard.

#303

Unified by a single roof cornice, the corner building actually consists of two separate dwellings, a corner house built for Abraham Miller in 1836, and a rear house erected in 1857-58. The houses were

WEST ELEVENTH STREET North Side (Betw. Greenwich & Hudson Sts.)#303  
cont.

altered in 1874. Stylistically the new cornice of both houses belongs to this period. The casement windows are latter-day additions. Three fire escapes date from the period of conversion to multiple tenancy. The rear house retains two low stoops and the corner house, with store, is also known as No. 569 Hudson Street.

WEST ELEVENTH STREET (Between Greenwich & Washington Streets)

Diversity is the outstanding quality of this street, which features an interesting contrast between the low residences of the mid-Nineteenth Century and the taller apartment houses and commercial buildings of the late Nineteenth and early Twentieth Centuries.

Adjoining the Greenwich Street corner, on the south side of the street, is a sober row of small Greek Revival houses which provides an interesting foil to the neighboring turn-of-the-century apartment houses, which are almost Baroque in style. The tall garage at mid-block and the relatively tall apartment houses at the end of the street again represent themes of later decades set against the low Greek Revival houses of an earlier period.

The north side is notable for an exceptional row of Greek Revival houses near the Washington Street corner, distinguished particularly by their fine doorways and elegant ironwork. At mid-block is a row of apartment houses designed as a single unified front, an imposing example of the vigorous Romanesque Revival style of the late Nineteenth Century.

WEST ELEVENTH STREET South Side (Betw. Greenwich & Washington Sts.)

#316-320

These three Greek Revival row houses were built in 1843 for George Scott, a carpenter. Though No. 316 has been altered at street level, the two neighboring houses retain much of their original appearance. This is particularly true of No. 318, an attractive house which still has its original stoop, doorway, and Greek Revival ironwork at the stoop and areaway. Later sheetmetal cornices appear above the window lintels. No. 320 replaced its doorway with a window when it was altered to provide a basement entrance. Sheetmetal roof cornices with dentiled fasciae, the latter typical of the Greek Revival period, unify the three buildings.

It is interesting to note how No. 316, the corner house with store beneath it, was reconciled in height to two conventional town houses with basements by the expedient of introducing a low attic at the top.

#322-324

Erected in 1902 by Oscar Lowinson for Moses Rosenkrantz, this six-story apartment house is a handsome example of architecture of the Eclectic period. The undulating facade, Baroque in its conception, is embellished by classical details, seen in the keystones of the window lintels and the graceful swags underneath the roof cornice. The brickwork of the first floor simulates rustication and the end bays are en-framed vertically by light colored brick quoins.

#326-330

Originally erected in 1843-44 as three individual row houses, No. 326 was later combined with its neighbor (No. 328) and is now used as a warehouse. Tie rods were evidently added to strengthen the structure at the time of the building's conversion from domestic to commercial use. No. 330 has a basement entrance, underneath an oval window, which leads through a passageway to a two-story house at the rear of the lot. These houses retain their Greek Revival proportions and No. 330 has a typical dentiled cornice.

These three-story houses were erected on land sold by the heirs of David M. Halliday to two carmen, Peter J. Van Orden, who lived at the former No. 228, and Jacob C. Blauvelt (No. 330).

#332-334

Erected in 1905 for the Foster Scott Ice Company, this five-story brick structure, designed by Thomas H. Styles, is used as a garage today, providing parking facilities for the neighborhood. It is quite a handsome structure, crowned at the top story by a pair of large windows, each subdivided into five arched units. Rectangular panels of

WEST ELEVENTH STREET South Side (Betw. Greenwich & Washington Sts.)

#332-334 cont. brick simulating quoins strengthen the corners of the building visually.

#336 & 338 Built as a pair, these two apartment buildings of 1890 were designed by James W. Cole for John Reagan. No. 338 has been shorn of all its decoration and has been smooth-stuccoed. Originally it was exactly like No. 336, with prominent window lintels resting on framed jambs surmounted by brackets. A dignified bracketed roof cornice, replaced at No. 338 by a high parapet, crowns No. 336.

#340 Unusually wide and five windows across, this house was erected in 1852-53 for Balthazar Melich. It is crowned by a bracketed cornice. As at No. 330, there is a basement passageway, surmounted by an oval window, which leads to a small three-story building at the rear of the lot.

#344 This five-story corner apartment house (described under No. 717 Washington Street) was erected in 1890.

WEST ELEVENTH STREET North Side (Betw. Washington & Greenwich Sts.)

#337-345 The six-story classical brick and terra cotta building on the corner (described under Nos. 719-721 Washington Street) was erected in 1905.

#331-335 This distinguished row of three Greek Revival houses was erected in 1838-39 for Lambert Suydam, a merchant at 413 Broom Street. The stately brick Greek Revival residence at No. 335 stands its original three and one-half stories in height with basement. It retains its very refined original entranceway complete with cornice. The simple roof cornice may once have had a fascia board with small attic windows cut in it. Low attic windows are placed directly below the refined molding of the Greek Revival roof cornice and were probably widened at a later date. The double-hung windows have had their muntined sash replaced by plate glass, while simple rectangular cornices were added to the original stone lintels.

No. 333, a handsome Greek Revival brick residence, is similar in basic design to No. 331. The entranceway retains its original lintel, but the cornice has been removed. The handsome stoop and areaway railings are identical to those of the adjacent house, No. 331, and are notable for their exceptionally fine quality. The muntined, double-hung windows are capped by pedimented lintels from which the small cornices have been removed, while the windows of the fourth floor are surmounted by simpler square-headed lintels. The house is crowned by a tall brick parapet which has a horizontal stuccoed band covering the common brick, revealed when the cornice was removed. The lintels, sills, and entranceway have been painted white and are thus boldly contrasted with the brick facade.

No. 331, a striking brick Greek Revival house, was completed in 1839. Although the house is four stories high, it originally stood three and one-half stories high with basement, similar to No. 335. The recessed entranceway is framed on the facade by two massive pilasters with molded capitals which support a simple architrave, surmounted by a hood with four brackets replacing the original frieze and cornice (see No. 335). Beneath this projecting hood, a jig-saw molding is seen. On the sides of the door, the paneled space between the pilasters and half-pilasters was once filled by sidelights. The simple entablature above the door is topped by a three-paned transom.

The wrought iron handrailings of the stoop at No. 331, together with the areaway railing, are elaborated with anthemion and Greek fret castings. They enhance the architectural elegance of this house and its neighbor, No. 333, and are among the finest in the City. At the handrailing, the area between the wrought iron uprights has been filled with upright and inverted anthemion designs, while the horizontal band directly beneath the handrail has a curvilinear design. This pattern is repeated in the areaway railing where the base of the railing is embellished by a crisp Greek fret design. The graceful, round, openwork iron newel posts sit on raised stone pedestals

WEST ELEVENTH STREET North Side (Betw. Washington & Greenwich Sts.)

331-335  
cont. with moldings at the top. The windows have pedimented lintels with delicate cornices. Those at the first floor retain their original muntins. This residence is crowned by an elaborate bracketed roof cornice with modillions between the brackets and a paneled fascia board.

323-327 Designed by Neville & Bagge for James F. Doyle, these three five-story apartment houses, erected in 1897, are notable for their cast iron store fronts and their fine Romanesque Revival facades. Though each building has its own entrance, the visual impression is that of a single facade.

#321 This five-story apartment house is a good example of the Neo-Grec style. Interestingly enough, it is an alteration of a much earlier house of 1838-39. The architect for this alteration of 1873, in which the building was raised to its present height and extended to the rear, was William José. The windows are surmounted by dignified classical cornices, resting on vertical corner brackets, which are pedimental in shape at the second story and rectangular at the upper stories. The elaborate roof cornice is typical for the period. There is a store at the first floor with an interesting cast iron front.

17 & 319 Both these houses of the mid-Eighteen-forties have been considerably modified, notably by the conversion to basement entrances and by the substitution for their original cornices of tall, stepped roof parapets with a central tiled overhanging roof section. No. 317, built in 1845 for Mary Dunn, retains its muntined window sash, replaced by modern plate glass at No. 319. No. 319 was built for James H. Houghtalin, a butcher at the Jefferson Market, who lived next door at No. 321.

(#315) The four-story building on the corner (described under No. 752 Greenwich Street) was originally erected in 1827, also for a member of the Dunn family.

WEST TWELFTH STREET (Between Hudson & Greenwich Streets)

This short street is dominated by the monumental structure on the south side, a fine example of the rather cold Neo-Federal style of the early part of the Twentieth Century. It stands seven stories high, in sharp contrast to the warm, intimate scale of the Greek Revival row of houses across the street. These residences, three stories in height, retain their original proportions and, in a number of cases, their stoops and handsome ironwork. The row originally extended to the corner of Greenwich Street, but the last house was replaced late in the Nineteenth Century by a six-story apartment house.

WEST TWELFTH STREET South Side (Betw. Hudson & Greenwich Sts.)

no #) The Twelfth Street side of the Village Nursing Home, erected in 1905 as a hotel (described under No. 607 Hudson Street), is divided vertically by corner stones (quoins) into three sections. The decorative elements and trim, in light-colored stone, stand out in sharp contrast to the brick walls of the building. The windows of the first story are surmounted by lunettes and arches with keystones, in the Federal manner. Those of the second through the fifth stories have splayed lintels with triple keystones. A dentiled roof cornice with modillions crowns this Neo-Federal design.

WEST TWELFTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#329 This six-story apartment house (described under No. 797 Greenwich Street) was erected in 1890, replacing a house which was part of the neighboring row.

WEST TWELFTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#317-327

This row of six Greek Revival residences, once a row of seven, was erected in 1841. The entire block front had been purchased for development by William Hurry, a builder who only a few years later became an architect in New York. Associated with him in the building of this fine row were Amos Woodruff, a mason active elsewhere in The Village, William Joyce, a stone cutter, taxed for No. 325, and possibly James Blakely, a painter, taxed for No. 321.

The houses are all three stories high. Nos. 319, 321, and 323 retain their original stoops, while Nos. 325 and 327 have had their stoops removed to provide basement entrances. At No. 325 the original stone lintels over the windows can be seen, while at No. 327 sheetmetal cornices over the window lintels have been added, as well as small end corbel blocks underneath the windowsills. The roof cornice of No. 327 is also an addition of the later Nineteenth Century. Nos. 323 and 325 retain their original dignified cornices of the Greek Revival period, with crisp dentiled moldings and plain fascia boards. No. 321, with a later roof cornice identical to the one at No. 319, has a simple wrought iron Greek Revival handrailing at the stoop and areaway railing. The six-over-six panes of the windows are in keeping with the period.

At No. 319, the recessed door frame with pilasters and sidelights is surmounted by a transom with three panes. A molded hood of later date, supported on ornamental brackets, is seen over the doorway. The wrought iron handrailings of the stoop are fine examples of Greek Revival work. The richly detailed cast iron newels, topped by handsome urns, are a later addition. The wrought iron areaway railing with Greek fret design at the bottom is partially original. The window pane of the front door has been covered by a new and ornate iron grille, similar to that of the areaway gate. The windows of the parlor floor have been lengthened and their overall appearance enhanced by the addition of exterior blinds and iron railings. The windows on the second floor are also complemented by exterior blinds. At the third floor the windows have been embellished by ornate cast iron flower boxes, with the same pattern of iron work as that in the front door. The plain Greek Revival lintels over the windows are now capped with sheetmetal cornices. The house is crowned by an elaborate roof cornice which consists of four Neo-Classical fluted brackets and a row of dentils.

No. 317, the corner three-story house and store (described under No. 611 Hudson Street) was erected in 1842 and was also part of William Hurry's property and of this row.

WEST TWELFTH STREET (Between Greenwich & Washington Streets)

Much of the charm of the mid-Nineteenth Century is still preserved in this street, of which the south side remains almost entirely residential in character. The eastern end is dominated by rows of three-story houses, imparting to the street a feeling of warmth and intimacy. Several of the houses still retain the proportions and decorative features so typical of the Italianate style. Many, however, have been considerably altered, particularly by the elimination of stoops and the addition of high roof parapets, evidencing the necessity for establishment of a control board to review changes such as these. Contrasting in height and surface treatment with these small houses are the apartment houses on the block, of which the largest, immediately adjoining the row houses, is a six-story structure of the late Nineteen-twenties. Its straightforward treatment makes an interesting contrast to the three elaborate apartment houses to the west, designed in the third quarter of the Nineteenth Century with a unified facade and embellished with classical motifs. The little one-story garage, which runs through to Bethune Street, although lacking in distinction, happens to relate to the one-story extension at the back of the small house at the corner of Washington Street.

The buildings on the north side of the street are marked by diversity of color, materials, style, and use. Largely commercial in character, the street is saved from anonymity by the presence of a fine row of three Greek Revival residences, near the Greenwich Street corner, flanked by a taller apartment house and a low garage. Since

WEST TWELFTH STREET (Between Greenwich & Washington Streets)

these houses display many lovely architectural and decorative details, it is unfortunate that the neighboring garage was designed with no thought to the character of the neighborhood. This situation could have been avoided had proper controls been exercised by an architectural review board.

WEST TWELFTH STREET South Side (Betw. Greenwich & Washington Sts.)

#328 The corner five-story apartment house (described under No. 796 Greenwich Street) was erected in 1877.

#330-334 This dignified row of three brick residences of 1853-54 was developed by John Keyser, a carpenter and builder, who lived at No. 332. These houses are transitional in style, combining Greek Revival proportions and general fenestration with Italianate features. Nos. 330 and 332 are three stories high with basement and retain much of their original appearance; a fourth story has been added to No. 334. Stoops have been retained at Nos. 332 and 334, but a basement entrance was substituted at No. 330.

The impressively proportioned entranceways with double doors and paneled reveals, outlined by a spiral or rope molding, are surmounted by plain lintels with projecting cornices. This rope molding and the floor-length windows of the parlor story, with their decorative cast iron railings, are more typically Italianate in style. No. 334 has small cornices over the window lintels. Nos. 330 and 332 retain their original bracketed Italianate roof cornices, while No. 334 terminates in a high brick parapet added when the building was raised one floor.

#336-340 This row of three brick houses, originally Italianate in style, was built in 1859-60 as the residences respectively of Samuel B. Ferdon, smith, Jacob T. Blauvelt, carman, and Jacob J. Bogert, carpenter. They are all three stories high, but have been considerably modified. The stoops have been removed to provide a basement entrance at No. 336 and street-level entrances at Nos. 338 and 340. French doors and a small balcony at No. 340 mark the place of the original entrance. All three houses once had passageways leading to buildings at the rear of the lot. The iron gates leading to the alleyways at Nos. 336 and 338 are attractively designed in an open mesh pattern. The double front door with transom at No. 338 has a hipped roof hood. The windows of No. 340 are capped by simple stone lintels, while sheet-metal lintels with small cornices have been added to the window lintels at Nos. 336 and 338. The residence at No. 338 is the only one which retains its typically Italianate roof cornice, carried on vertically placed console brackets with paneled fascia. This has been replaced at No. 336 by a high parapet and at No. 340 by a simple horizontal band course.

#344-348 This six-story brick apartment building was designed in 1928 by Ferdinand Savignano, a Brooklyn architect who specialized in alterations in The Village in the late Nineteen-twenties. The Neo-Classical pilastered stone entranceway contrasts both in color and in texture with the red brick facade. Continuous stone band courses run above the first floor windows and the sills of the second floor windows utilize the uppermost of these two band courses. The lintels and frames of the third, fourth, and fifth floor windows are brick. A continuous band course forms the sills for the sixth floor windows. The patterning of the brick, set on the diagonal, creates a textured effect over the top floor windows. The building is crowned by a brick parapet with a stone band course and a continuous stone coping.

350-354 These three elaborately detailed apartment houses, five stories high, were built in 1875 with a unified facade. They were designed by William Joel for Jacob Schmidt. The ground floor arched windows and entranceways have paneled keystones and, as a result, the first floor appears almost as an arcade. An unbroken cornice divides the upper floors from the first floor. The windows of the second floor are embellished by ornately decorated pedimented lintels, while lintels

WEST TWELFTH STREET South Side (Betw. Greenwich & Washington Sts.)

#350-354  
cont. with cornices supported on brackets crown the windows of the upper floors. The sills of the windows rest on small corbel blocks. Unifying the buildings is a roof cornice with carved brackets and sharply defined modillions between them.

#356-362 This one-story garage, erected in 1922, runs through the block to Nos. 40-44 Bethune Street. It serves a useful purpose in the community and, although low in height, relates to the one-story back building of No. 366.

#366 The interesting little corner house (described under No. 767 Washington Street) is unusual in preserving a gabled end and the general proportions of a Federal house, in spite of its late date of 1842. The end windows are blind. There is a hooded doorway with original ironwork at the rear of the house and, covering the rear of the lot, a small one-story extension with casement windows which is a later addition.

WEST TWELFTH STREET North Side (Betw. Washington & Greenwich Sts.)

#361-371 The corner two-story garage (described under Nos. 773-775 Washington Street) was erected in 1924-25.

#357-359 Erected in 1919-20, this brick warehouse, which runs through the block to Jane Street, has a two-story front on this street, but only a one-story facade at Nos. 88-90 Jane Street. The windows of the second story are surmounted by a brick parapet with brick panel. The windows at the second floor are steel sash and, except for two small access doors, one wide doorway occupies most of the ground floor.

#349-353 Built as three separate brick houses in 1869-70, the first floors were later remodeled into commercial establishments. The bracketed hoods over the two entranceways are Italianate in style. The attenuated windows of the upper stories are complemented by lintels with cornices and pronounced sills. The height of No. 349 has been increased by an elaborately detailed bracketed cornice, while the two lower units have a relatively simple cornice with moldings. The buildings were erected for William Ritchie.

#345  
(#345-347) This three-story apartment house with pseudo-roof represents successive alterations to two individual houses erected in 1833. Until 1870, when the old houses were raised to three stories for Abraham Odell, they were typical two-story Federal houses with pitched roofs. The present appearance of the building is the result of an extensive alteration of 1927, when the two houses were combined, stuccoed over, and given a single entrance. The doorway is crowned by a simple bracketed hood and the old windows have been replaced by steel casements. The hood over the door repeats the theme of the steeply sloping shingled roof. The one-story studio apartment at the rear of the lot was also erected in 1927 by the owner and contractor, the Axtell Richmond Realty Corp.

#343 Built originally in 1833 as one of a row of three houses (Nos. 343-347), this building was raised later in the Nineteenth Century from the original two stories to its present five-story height and was extensively altered. The recessed doorway is flanked by cast iron columns which are fluted at the top and paneled below. The windows have heavy corniced lintels and the building is crowned by a bracketed cornice with dentiled molding.

#337-341 This fine looking row of three brick Greek Revival residences was built in 1846-47. The three-story houses are simple in design. At Nos. 339 and 341, the entranceways, adjacent to each other, share a common stoop and an interesting unbroken lintel with dentiled molding and cornice above. The stoop has a very dignified wrought iron hand-railing at the sides and center, embellished by handsome castings at the midpoints of the spindles. The single stoop at No. 337 is similar. The stair handrailings terminate in fine cast iron newel posts with urn-like finials. The wrought iron areaway railings at all three resi-



WEST TWELFTH STREET North Side (Betw. Washington & Greenwich Sts.)

337-341 cont. dences feature a typical Greek fret pattern below the topmost horizontal band. The paneled doors are flanked by sidelights with four panes and are crowned by three-paned transoms.

The muntined, double-hung windows at Nos. 339 and 341 have lintels with sheetmetal cornices, added later. At No. 337 the windows are capped by simple stone lintels. All three residences are handsomely crowned by a continuous, crisply detailed, dentiled cornice which unifies the row architecturally. The row was developed by John J. Palmer, President of the Merchants Bank at 42 Wall Street, in association with Richard Calrow, builder, of 102 West 24th Street and John T. Williams, plumber.

#335 The corner one-story brick garage (described under Nos. 802-810 Greenwich Street) was erected in 1944.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, and based upon the hearings that the Landmarks Preservation Commission held, and a detailed personal examination of the entire area and the carefully documented findings as to each and all of the various properties within the area and their history, architecture and other features, together with all of their interrelationships, complimentary, supplementary and otherwise, and the importance of all the said properties, separately and together, to the City of New York as a part of an Historic District to be known as Greenwich Village Historic District, and in recognition of the peculiar special historic, aesthetic value of buildings and other improvements in the community known as Greenwich Village, as well as its wealth of history, tradition, mores and way of life of the City in and out of the specific area involved, the Landmarks Preservation Commission finds that the Greenwich Village Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Greenwich Village Historic District is an exceptionally fine area within the City, primarily residential with commercial areas serving the community, that it retains, to a rare degree, an old world charm with its many tree-lined streets and rows of architecturally notable houses of generally uniform height, that it has an unusual aesthetic quality due to the great variety of architectural styles manifested in its handsome residences and churches, that each style is representative of a way of life and an era in the historical development of. The Village, over a period of more than one hundred years, and as an Historic District has a peculiar value to the community known as Greenwich Village as well as to the City of New York in that said properties, separately and together conserve and preserve for the community and the City of New York, the way that people in the area lived and modified or changed their way of life, adapting their buildings accordingly, to such extent that detailed examination of the buildings within the Historic District reveal to a considerable extent the history and life of the City with its manifold changes from one period to another and that because of the fine architectural quality of its houses and its background, it is outstanding as a great historic area within the City.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Greenwich Village Historic District, Borough of Manhattan, containing the land bounded by Washington Square South, West 4th Street, the rear lot lines of the buildings on the south side of Barrow Street from West 4th Street through 27-31 Barrow Street, the southern property line of 289 Bleecker Street, 7th Avenue, Leroy Street, St. Luke's Place, Hudson Street, Morton Street, the rear lot lines of 447 through 451 Hudson Street, a portion of the southern property line of 453 Hudson Street, the rear lot lines of 453 and 455-457 Hudson Street, the western property line of 97 Barrow Street, Barrow Street, Greenwich Street, Perry Street, Washington Street, Horatio Street, the western property line of 83 Horatio Street, the rear lot lines of 83 through 67 Horatio Street, a portion of the eastern property line of 67 Horatio Street, the northern property line of 832-836 Greenwich Street, the northern property line of 827-829 Greenwich Street, the rear lot line and a portion of the

## FINDINGS AND DESIGNATION

eastern property line of 53 Horatio Street, the rear lot lines of 51 through 45 Horatio Street, a portion of the eastern property line of 45 Horatio Street, the northern property line of 639 Hudson Street, Hudson Street, Gansevoort Street, West 13th Street, the rear lot lines of 65 through 73 8th Avenue, the northern property line of 73 8th Avenue, the northern property line of 70-72 8th Avenue, the rear lot lines of 253 through 205 West 13th Street, the northern property line of 42-46 7th Avenue, the northern property line of 41-49 7th Avenue, a line 100 feet north of the front lot lines of 161 through 107 West 13th Street, the eastern property line of 107 West 13th Street, the eastern property line and the rear lot line of 104 West 13th Street, the rear lot line of 106 West 13th Street, the eastern property line of 117 West 12th Street, West 12th Street, the western property line of 71-77 West 12th Street, a line 100 feet north of the front lot lines of 71-77 through 49 West 12th Street, a portion of the eastern property line of 49 West 12th Street, a line 45 feet north of the front lot lines of 47 through 41 West 12th Street, a portion of the western property line of 39 West 12th Street, a line 100 feet north of the front lot lines of 39 through 11 West 12th Street, the eastern property line of 11 West 12th Street, West 12th Street, 5th Avenue, the northern property line of 45 5th Avenue, a portion of the northern property line of 43 5th Avenue, the rear lot lines of 11 through 29 East 11th Street, the eastern property line of 29 East 11th Street, the eastern property lines of 28 East 11th Street and 15-19 East 10th Street, the eastern property lines of 24 East 10th Street and 23 East 9th Street, East 9th Street, University Place and Washington Square East.

## Notes

# Notes